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"LET NOBLE THOUGHTS COME TO US FROM EVERY SIDE"

THE VEDIC PATH

Quarterly English Journal of
Gurukul Kangri Vishwavidyalaya,
Haridwar (INDIA)

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Santosh K. Bhatia

HAMLET AND THE *BAHGAVAD GITA* : A COMPARATIVE PROJECTION

Appartently there seems nothing common between *Hamlet* and the *Bhagavad Gita* - one a western calssic and the other an Indian scripture. Obviously they seem poles apart. But looked at more critically there is a lot of affinity between the two on the philosophical level both in terms of their protagonists and the essential truth of life enshired therein. Both Hamlet and Arjuna are, to begin with, men of reason in quest of truth and the dominant role is one of questioning in both the texts. Hamlet is skeptic, one full of doubts and questions (interestingly enough the play opens with a question) and this questioning mood cluminates in his famous soliloquy, "To be or not to be...." He doubts even the authenticity of the ghost and says in one of his soliloquies that it might be a goblin damned come in the shape of his father to tempt him to damnation :

The spirit that I have seen
May be the devil : and the devil hath power

To assume a pleasing shape; yea and perhaps
Out of my weakness and my melancholy -
As he is very potent with such spirits -
Abuses me to damn me.

(Act II.sc.ii.ll.594-599.p.109)

He, therefore, stages the "Mousetrap" - a play within the p
- not only to catch the guilty conscience of King Claudius but a
to verify the genuineness of the Ghost. It is not till the Closet Sc
where he speaks daggers to his mother and accidentally kills Polon
who was hiding behind the arras that this skeptic turns into a m
of faith. There is a significant transformation in Hamlet's charac
and he says :

For this same lord,
I do repent; but heaven hath pleased it so;
To punish me with this and this with me,
That I must be their scourge and minister.

(Act III.sc.iv. ll.172-75, p.142)

He now believes that he is only an instrument to carry he
what is ordained. He never wanted to kill Polonius. In fact, he t
dead Polonius "I took thee for thy better" (p.136). He thought
was the King in hiding for who except the King could be pres
in the Queen's closet. The unwitting murder of Polonius by Ham
proves a turning point in Hamlet's philosophical perception of
He now believes "There is a divinity that shapes our ends/Rou
hew them how we will." (Act V sc.ii. 11.10-11,180)

Hamlet, like the Greek tragedies, is a profoundly religious play. Providence, H.D.F. Kitto rightly suggests, is the theme of *Hamlet*. It is not without reason that Kitto in his study of six great Greek tragedies includes Shakespeare's *Hamlet* because he firmly believes that in both we see something of the divine power or the "design of the providence" For example, Hamlet's escape on a pirate ship from his fatal journey to England is not a mere chance. Similarly it was not a mere chance that Hamlet had his father's royal signet in his purse when he wrote a fresh commission and sealed it. Though not an unlikely chance yet Hamlet look upon it differently and says, "Why, even in this was Heaven ordinant." "An over-ruling providence that may not intervene to save Hamlet seems surely ordinant in all this. If Providence was ordinant in the death of Polonius at the hand of Hamlet and if it was ordinant in Hamlet's escape from the fatal journey to England and "if there is a special providence in the fall of a sparrow" then there surely is in the fall of Hamlet as well.

The central conflict in both *Hamlet* and the *Bhagavad Gita* is the same eternal conflict between good and evil. The evil in either case is not only powerful but also intertwined in relationships with the good. Hamlet is pitted against his uncle, his own mother, his childhood friends and even his beloved Ophelia whom her father uses as a ploy against Hamlet. Similarly Arjuna has to fight his own kith and kin, his cousins and uncles and even his own gurus. Like Hamlet, Arjuna's mind too, in the beginning, is clouded over with doubts and fears. He is reluctant to fight and kill his own kith and kin. He lays down his bow and arrows and is seen in a terrible dilemma. He is totally perplexed and bewildered as Hamlet is. Both

Hamlet and Arjuna are called forth to do their duty and fight against evil but both of them shrink away and brood over the larger question of right and wrong, moral and immoral, body and soul. They are both men of reason and intellect ("melancholic" in A.C. Bradley's words) and therefore unable to act. Their will to act is paralyzed by the qualms of their conscience. Hamlet rightly understands it and says:

Thus conscience does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied over with the pale cast of thought,
 And enterprises of great pitch and moment
 With this regard their currents turn awry,
 And lose the name of action.

(Act III. sc.i. ll. 83-88.113)

The difficulty in the case of Hamlet as well as Arjuna is that the action which they must perform is one from which their moral sense recoils. It is their duty to fight and kill but performance of that duty to their minds might become a terrible sin. How must they learn to do their duty dispassionately and disinterestedly (without attachments). Since both Hamlet and Arjuna are sensitive, mortal human beings, the call of duty in their case comes in conflict with their religious ethics creating a poignant moral problem. Duty is a relative term and the moral law or the law of the conscience is higher than all relative duties. The conception of social duty in neither case must be replaced by a divine obligation. The principle of individual self-determination must not be subjected to any external law

duty. Both Hamlet and Arjuna must not practice renunciation of action but detachment in action.

Arjuna must first be able to conquer his attachment, control his impulses and realize his true self; Lord Krishna serves as his guide and mentor and teaches Arjuna the need for dispassionate action. He serves as beacon light and source of enlightenment for Arjuna. In *Hamlet* it is Horatio who serves as role model and a source of enlightenment for Hamlet. Hamlet looks upon Horatio as a role model, as someone close to *Gita's* concept of "Purushottam". He tells Horatio.

... for thou hast been

As one, in suffering all, that suffers nothing,

A man that fortune's buffets and rewards

Hast taken with equal thanks; and blessed are those

Whose blood and judgment are so well co-mingled

That they are not a pipe for fortune's finger

To play what stop the please.

(Act III.sc.ii.ll.65-71.119)

Hamlet admires in Horatio those qualities, which he lacks himself. Unlike Horatio he is a "slave to passion" or like Arjuna, a slave to the senses. One has to overcome one's passion and learn to control the senses in order to practice that kind of stoicism embodied in Horatio. A true stoic or "Yogi" in *Gita's* words is one in whom the "blood and judgement", emotion and reason are so well balanced that he becomes indifferent to pleasure or pain, rewards or punishment. To him "a lump of earth, a stone or gold are the same." He is like the anvil--things are hammered and shaped on the

anvil, but the anvil remains unchanged. He is changeless and steadfast. According to the *Bhagavad Gita* a person who is not worried or anguished with adverse circumstances, hostile conditions and harmful persons is a stoic. He is not delighted with friends and benefactors who bring gifts or benefits. He is without emotional variations, fluctuations, fear and anger. The traits of this person are that he shuns desires and greed; maintains steady and steadfast emotional state; abjures fear and anger; responds to friends and foes, gain and loss with ease and equipoise; does not over joy himself with pleasure nor does drown himself with sorrow in times of affliction. He is attached to none. He is indifferent to praise and blame. These according to *Gita*, are the qualities of a true "Yogi Purusha". In the light of this understanding both Hamlet and Arjuna steadily move from ignorance to knowledge and from knowledge to wisdom.

In terms of philosophical parallels both *Hamlet* and the *Bhagavad Gita* dilate subtly upon the dialectic of determinism vs free will. In life there are certain things man has no control upon. Such forces that are beyond human control at times determine things. For instance, one cannot know, when or where one is born. Man has no choice over his nationality, race or parentage. One may be born in a situation that is not of one's own making as for example Hamlet is. In other words, he is pushed into a given situation and expected to confront it. He has a father murdered and he is asked to take revenge for the foul and unnatural murder. The same is almost true of Arjuna and both of them confront the problem of choice- to fight or not to fight, to play the game of life with the cards given or give it up. The given cards might not be the best ones or pleasant ones but a good player is one who chooses to play the

game and play it well. A bad player having good cards may lose the game whereas a good player with bad cards may play better and win the game. The interplay of free will and determinism is thus embodied dexterously in both the texts on a more philosophical level. Both Hamlet and Arjuna in a given situation are assailed by doubt and despair. Arjuna lays down the bow and arrows in a fit of black despair whereas Hamlet contemplates self-slaughter or suicide :

O! that this too too solid flesh would melt

Thaw and resolve itself into a dew;

Or that the Everlasting had not fix'd

His canon against self-slaughter!

(Act I.sc.ii.11.129-32,62)

Both Hamlet and Arjuna are haunted by the questions of life and death and life after death. Both seek and attain insights and prepare themselves to fight. Arjuna is able to realize the importance of action over inaction, detachment from desires over cessation of duty. The *Gita* asks us to cultivate the spirit of detachment from results and total dedication to the will of God/Providence. Like Arjuna, Hamlet too gains self-knowledge or wisdom that he has to fight a usurper and defalcator, an aggressor and a murderer, transgressors and violaters of ethics, morality and religion as per the divine will. He learns to look upon himself, as an instrument to fulfill the divine will. He, like Arjuna, gains philosophical insights into the nature of life and death and life after death. There is profound wisdom in Hamlet's words to the King after the death of Polonius:

A man may fish with the worm that hath eat
 Of a king, and eat of the fish that hath fed
 Of that worm....to show how a king
 May go a progress through the guts of a beggar.

(Act IV.sc.iii.ll.27-31,148)

Gita's philosophy of the soul's immortality finds parallels in Hamlet's insights into death and the immortality of the human soul. He believes that the Ghost may harm his body but it cannot harm his soul, which is immortal like the spirit itself: "I do not set my life at a pin's fee;/And for my soul, what can it do to that,/Being a thing immortal as itself?" (Act I.sc.iv.ll.65-67. p.75)

The body is perishable whereas the soul is imperishable. The soul, according to the *Bhagavad Gita*, is eternal—weapons cannot destroy it, fire cannot burn it; neither can it be dried by the wind nor dissolved by water. Just as the human body changes clothes, the soul changes bodies thereby reincarnating itself. Hamlet's philosophical reflections on human life and death in the gravedigger scene match the ultimate philosophy of life enunciated in the *Bhagavad Gita*. Holding Yorick's skull in his hand, Hamlet reflects:

.....he hath borne me on his back a thousand times;
 and now, how abhorred in my imagination it is! my
 gorge rises at it. Here hung those lips that I have kissed
 I know not how oft. Where be your jibes now? your
 gambols? your songs? your flashes of merriment, that

were wont to set the table on roar? Not one now, to
mock your own grinning? quite chapfallen?

(Act IV.sc.i.ll.179-86,176)

Dialting upon the same argument Hamlet further philosophizes
:"To what base uses we may return, Horatio! Why may not
imagination trace the noble dust of Alexander, till he find it stopping
a bung-hole?" (Act IV.sc.i.ll.196-98,176) Still further ahead,
continuing in the same mood, Hamlet reflects :

Imperious Caesar, dead and turned to clay,

Might stop a hole to keep the wind away :

O! that that earth, which kept the world in awe,

Should patch a wall to expel the winter's flaw.

(Act IV,sc.i.ll.206-09,176-77)

The gravediggers' scene not only epitomizes Hamlet's
encounter with death but also his understanding of life's vanities and
futilities. His clouded mind, unsettled convictions and confused
consciousness are fully enlightened. All the doubts, distress and
despair that bothered him earlier are now dispelled. Just as the
"Virat Swaroop" of Lord Krishna in *the Gita* (Chapter XI) awakened
the consciousness of Arjuna and prompted him to action, the
gravediggers' scene in *Hamlet* prepares the Prince to accept his
fate. He will not defer or delay the action as he has been seen doing
so far. In Hamlet's own words :

There's a special providence in the fall of a sparrow.
If it be now, 'tis not to come; if it be not to come, it
will be now; if it be not now, yet it will come : the
readiness is all. Since no man has aught of what he
leaves, what is it to leave betimes? Let be.

(Act V.sc.ii.ll.211-16, 188)

Like Arjuna, Hamlet turns to the decisive action, not with an egoistic mind but with self-knowledge. His illusions are destroyed, his doubts are dispelled. The chosen instrument of God takes up the duty given to him by Providence. He will now do God's bidding. He realizes, like Arjuna, that He made us for His ends, not our own. Hamlet surrenders himself in the spirit of Arjuna's words, "As I am ordained by Thee Hrsikesh, seated in my heart, so I act," Jesus also said, "I seek not my own will but the will of Him who sent me." When he said, "Thy will be done" he gave up his separate existence and identified himself with the Lord who had sent him. So do Arjuna as well as Hamlet.

Notes & References

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⁶George Rylands, Ed. *Hamlet*. (The New Clarendon Shakespeare) Rpt. Delhi : Oxford University Press. 1977. All quotations from *Hamlet* are from this edition and indicated by Acts, scenes, line numbers and page numbers in parentheses in the text.

S.K. Agrawal

THE POETICS OF PRETEXT AND THE *BHAGAVAD GITA*

The objective of a literary work of art is to provide aesthetic pleasure or *kavyananda* which is *brahamananda* - *sahodar*. It creates a state of bliss in the hearer, an impersonalized and ineffable judgement from which every track of its components ...material is obliterated" (Jagananath). Aesthetic enjoyment is both a means of achieving perfect mental balance and ultimate salvation.

The pretext is one such poetic device employed in the *Bhagavad Gita* which lends *chamatkara* (strangeness) to the discourse and makes the reader think and by such thinking reveals the Parambrahm (the Almighty, Lord Krishna) who encompasses the whole universe in Himself. Through this the reader also comes to recognize that meaning is not frozen but is a highly interesting flow of consciousness from the reader to the text. In the *Bhagavad Gita*, the device of pretext is so skillfully employed that the reader automatically visualizes the colossal form, the Vision of God as Man, as the friend of the struggling soul.

Literature exploits other proprieties of words besides their referential ones, such as their capability of being organized into rhythmical groups, their auditory and muscular suggestions, their fortuitous kinships with other words, different connotations of a word, etc. The poetics of pretext is skillfully used and utilized in Krishna's varied names through their different connotations in the *Bhagavad Gita*.

In the *Bhagavad Gita*, there are forty different names, such as Madhav, Madhusudan, Bhagvan, Vishvaroop, Achyuta, Purushottam, Keshav, Janardan, etc. used by Arjuna to call upon Lord Krishna. Each of these names describes an attribute or quality of God, reverberating with the potentiality of an inner, philosophical echo, leading to a realization of the deeper meaning of the dialogue between the two. The different epithets used by Arjuna to address Krishna are not just there for the sake of variety but meaningful to the context. This is one of the enriching features, which make the study of *Bhagavad Gita* a relishable exercise to attain *brahmananda*.

As the major part of the *Bhagavad Gita* is but a dialogue between Arjuna and Krishna, with the former calling upon the latter to relieve his distress, there is a gradual shift in Arjuna's position as Krishna provides him relief, reflected in the tone and demeanor of his address. For example, his first call to Krishna is but a command given by a warrior to his charioteer. Arjuna says : "O Achyuta, place my chariot in between the two armies" (*Bhagavad Gita*, 1.21) Here Arjuna addresses Krishna as *Achyuta*, which means "One who never falls from his position." This means that Krishna, even though he is the supreme lord, has out of affection for his devotee Arjuna reduced himself to the status of a charioteer.

However, in no way compromises his supreme position. He resembles a Supreme Court judge, who diligently orders punishments and rewards in his courtroom; but the same person when he comes back home, is content to play around with his grandson and take orders from the child. Indeed, it is the nature of the supremely compassionate Infinite Lord Krishna, Vishnu Incarnate, to take an slightest job for his devotees. When Arjuna's elder brother Yudhishtira performed the *yajna*, known as *rajasuya*, each member of the family was assigned a different task, and the great Lord Krishna took upon himself to wash the feet of each and every guest who came to the *yajna*. Yudhishtira says in the *Bhagavad Purana* "Just as the brilliance of the Sun is neither enhanced nor diminished with the ascent or decline of the Sun, even so your actions in no way exalt or detract your glory" (10.74.4)

Obedient to Arjuna's command, Krishna drove the chariot between the two families. It is known to all what happened. Seeing his near and dear ones arrayed opposite him, ready to lay down their lives, Arjuna was awash with a gust of sentimentality leading to emotional exhaustion, and he found his heart sinking into unknown depths of turmoil. With his limbs shaking, Arjuna said to Madhusudan, "I do not wish to kill these my relatives, even though they kill me" (*Bhagavad Gita* 1.35). The attribute Madhusudan means the slayer of the demon named Madhu. It refers to the annihilation of this villain by the lord just before the creation of this world. The word Madhu in its turn means, 'honey', and thus the demon Madhu represents attachment (raag) to this world, which seems sweet to us. Hereby, Arjuna reminds Krishna that just as he had killed the demon of attachment before, similarly should he do so in the present

circumstances. Next Arjuna enquires : "O Madhav, how can we be happy by killing our relatives?" (Bhagavad Gita, 1.36) "*Ma*" means Goddess Lakshmi and "*dhav*" means husband. Thus, the confused and preplexed Arjuna wants to point out the way which would save their (Arjuna's) clan from the impending misfortune. As the narrative proceeds, Krishna discourses Arjuna that the only way to gain peace is through equanimity of the mind, prompting the latter to say: "The mind is restless, turbulent, obstinate and very strong. To subdue it is, O Krishna, more difficult than controlling the wind" (*Bhagavad Gita*, 6.34)

As a matter of fact, Indian philosophy is pretty clear on the issue that it is very difficult to control the mind. However, one does not need to do so, as there is an easier way to salvation. Since the mind is not independent, but goes to any object which gains its fancy, the solution lies in wedding it to one divine husband. Krishna is the ultimate attraction, and like a magnet drawing iron files towards it, he too naturally attracts his devotees. Indeed the first letter in his name is symbolic of his 'grip' over his devotees, because of the hook-like shape in its lower half (*Kri*). Thus, Arjuna reveals the position of each of us by acknowledging that he is unable to divert his restless mind towards the feet of Krishna and instead implores Krishna to do so.

Krishna gradually builds up his discourse with bold exhortations and then gradually goes on to more abstract formulations. However, the accent is always on a partnership between man and deity. Krishna says : "Those who attempt to liberate themselves from old age and death by taking refuge in me, they realize the Supreme Reality (Brahman)" (*Bhagavad Gita* 7.29).

Arjuna then enquires "Purshottama, what is the supreme reality? (*Bhagavad Gita*, 8.1). Purushottam means the "supreme Person", obviously he is the only one who can grant the knowledge of the Supreme Reality. The lord then instructs Arjuna that the Supreme Reality is none other than himself, who pervades each and every aspect of the manifested existence. This prompts Arjuna to say "Keshava, I totally believe whatever you have told me as true. Neither the gods, nor the demons, O Bhagvan, can understand you." (*Bhagvad Gita*, 10.14)

Here are two modes of addressing Krishna - Keshava and Bhagvan, both of which are loaded with spiritual and contextual relevance. According to Shri Shankaracharya's commentary on the *Vishnu Sahasranama*, the word Keshav is made up of the following: (1) 'K' meaning Lord Brahma (2) 'A' meaning Lord Vishnu (3) 'Ish' meaning Lord Shiva (4) 'va' meaning form (*vapu* in Sanskrit). Therefore, by calling upon god as Keshava, Arjuna communicates his realization of the fact that it is the 'One Supreme Reality' which takes form as these three principal gods, and therefore the whole world. The epithet 'Bhagvan' also signifies Krishna's supreme and abundant status, since the term 'Bhagvan' is used for the "One who possesses the six kinds of splendours, namely - (a) complete prosperity (b) *dharma* (righteousness) (c) *yasha* (fame) (d) world (fortune) (e) *jnana* (knowledge) (f) *vairagya* (detachment)." Krishna

In the next verse, Arjuna refers to Krishna with no less than five names, expressing his wonder and reverence. Arjuna says - "When Supreme Person (Purushottam), Origin of all beings (*bhuta-bhavan*), Lord of all beings (*Bhutesh*), God of all gods (*deva-deva*) and Ruler of the World (*jagatpati*)". Arjuna, however, is not satisfied

with the lord's abstract formulations, and asks Krishna to expand his discourse with easily understandable examples. Arjuna reiterates "O Janardana, my thirst for your nectar like speech is not quenched. Therefore, kindly describe again your attributes in detail." (*Bhagavad Gita*, 10.18) The name Janardana is composed of two parts-'Jana' meaning the veil of ignorance (avidya) and 'ardana' meaning the one who annihilates it. Krishna then proceeds to explain in detail that the whole manifested world is his manifestation. This forms the main idea of the eleventh chapter of the *Bhagavad Gita*.

In the next chapter, Arjuna requests Krishna to show him this Universal Form encompassing the entire world (Vishva Rupa), after seeing which Arjuna says-"O Lord of the universe (Vishveshvara), O Universal Form (Vishva Rupa), I see in you no beginning, middle or end." (*Bhagavad Gita*, 11.16). Then very aptly does he call Krishna by the name Vishnu, meaning all- pervading. Arjuna says "O all- reaching Vishnu, with your gaping mouths and glowing eyes you touch the skies." (*Bhagavad Gita*, 11.24). The sky represents the highest point the human eyes can reach, and with his senses thus stretched to the limit, Arjuna becomes terrified and asks Krishna to let Arjuna acknowledge him as 'Hrishiksha', meaning master of the senses'. Arjuna speaks to the Lord "O Master of the senses, the world delights upon hearing your glory" (*Bhagavad Gita*, 11.36). Krishna as Hrishiksha is the director of the senses, who now controls the reins of Arjuna's senses, unlike the first instance above when Arjuna "orders" Krishna to take his chariot between the two armies.

Arjuna now apologizes for having addressed Krishna, as a friend rather than venerating him like the god that he truly was.

Arjuna seeks Krishna's apology-'for addressing you familiarly as to fo
Krishna' 'O Krishna' 'O Yadava' O Comrade (Sakha) and regardin pher
you merely as a friend, unknowing of this greatness of yours, pote
Achyuta, O Immeasurable One, I ask for your forgiveness
(*Bhagavad Gita*, 11.41-42).

Arjuna was very fond of the name 'Krishna'. He has used th bran
epithet no less than nine times in the *Bhagavad Gita*, more th tran
any other. The name 'Yadav' indicates that Krishna belonged to is su
Yadav clan, and Krishna and Arjuna were related to each other feel
first cousins. Thus Arjuna reminds Krishna that it was only beca desi
they were brothers that he had taken the liberties to address him
above. However, the immeasurable (aprameya) greatness of Krish
makes sure that Arjuna's liberties did not at all affect his exalt
status, thus is Krishna (Achyuta), "One who never falls from
position." This name also suggests that since god is unchanging from
nature, his affection towards Arjuna is not diminished a bit in pare
of any offense committed by the latter, and therefore by any one
us.

The 'nameless' thus has several names and it is through the
names that the nameless is to be realized. The forms, attribut
glories and excellencies of the divine are unlimited and these vari
names express them. Each name stands for and attribute of
Supreme. The namelessness of the divine is an effective device
communicate that we must get rid of our obsession with the na
-and-form world. The materialistic world prevents us from realiz
the truth of the non-dual reality which is at its basis. The very id
of the divine forms and the utterance of the sacred names ma
one's sense faculties get sublimated. Name is superior and the sub

to form as the latter stands for the physical features of the world of phenomena and the former signifies the psychical characteristics, a potent tool for creative meditation.

The poetics of pretext is so skillfully employed in the *Bhagavad Gita* that the reader experiences art experience which is *brahmanand- sahodar* in nature. This helps the reader to transcend the materialistic and worldly state. The poetics of pretext is such a powerful communicative strategy that the reader always feels himself in the position of Arjuna, i. e. the situation of complete desirable surrender.

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²www.Kalki.ru-Avatar Kalki

Sumitra Kukreti

UNHEARD MUSIC IN ELIOT'S *FOUR QUARTETS*: THE LANGUAGE OF PARADOX

"Language of poetry is the language of Paradox... The poem must work by analogies, but the metaphors do not lie in the same plane or fit neatly edge to edge.... Even the most direct and simple poet is forced into paradoxes far more often than we think. As comments Cleanth Brooke, *The Four Quartets* is a living testimony of it. The use of witty language, containing certain underlying latent meanings that are in contradiction with apparent meanings make the poem paradoxical. The use of such language tends to make a poem obscure and Eliot is regarded as one such obscure poet. Eliot expresses his views that "poets in our civilization, as it exists in the present, must be difficult.... The poet must become more and more comprehensive, more allusive, more indirect, in order to force, or dislocate if necessary, language into meaning."¹ The reason for the crisp, terse language is that a poet has to communicate experience which is not an experience in the ordinary sense, for it may not exist, formed out of many personal experiences ordered in some

way which may be very different from the way of valuation of practical life, in the expression of it. A poet who wants to convey himself through using indirect language, necessarily and inevitably seeks refuge in paradox. It becomes his irresistible temptation as the message that he wants to communicate can be expressed only in terms of paradox. Eliot's *The Four Quartets* follows similar pattern. {tc "/"Language of poetry is the language of Paradox...The poet must work by analogies, but the metaphors do not lie in the same plane or fit neatly edge to edge...Even the most direct and simple poet is forced into paradoxes far more often than we think, "I comments states Cleanth Brooke and *The Four Quartets* is a living testimony of it. The use of witty language, containing certain underlying latent meanings that are in contradiction with apparent meanings makes a poem paradoxical. The use of such language tends to make a poet obscure and Eliot is regarded as one such obscure poet. He expresses his views that \"poets in our civilization, as it exists at present, must be difficult.... The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into meaning.\"¹ The reason for this crisp, terse language is that a poet has to communicate experience which is not an experience in the ordinary sense, for it may only exist, formed out of many personal experiences ordered in some way which may be very different from the way of valuation of practical life, in the expression of it. A poet who wants to convey himself through using indirect language, necessarily and inevitably seeks refuge in paradox. It becomes his irresistible temptation as the message that he wants to communicate can be expressed only in terms of paradox. Eliot's *The Four Quartets*

follows similar pattern.}

In *The Four Quartets* the recurrent references of music, dance and still point, have been made by the poet but the use of paradoxical terms in connection to these create an aura of mystery around these terms. Eliot's concept of "still point" has been a subject of recapitulation and research. Critics have devoted considerable attention on this point of his poem but a satisfactory answer could not be reached at. In fact, still point is the final culmination of what music and dance are only initial stages or in other words all the three are parts of design and according to that music and dance are the means to attain the goal- the still point.

Neither from nor towards, at the still point, there the
dance is,

But neither arrest nor movement. And do not call it fixity,

Where past and future are gathered. Neither movement
from nor towards,

Neither ascent nor decline, Except for the point, the
still point,

There would be no dance, and there is only the dance.²

The dance Eliot has been referring to, is not the corporeal dance, but it is the dance of "mystics, performed at the still point of the universe. Still point in human body is the stage of perfect consciousness."³ Thus the abundant use of these images confirms that *The Four Quartets* is a philosophical poem concerning the unity of the temporal with the eternal, and music and dance.

Unheard Music in Eliot's

recurrent images in it. "Unheard music hidden in the shrubbery"⁴ has been a debatable imagery since the time *The Four Quartets* was penned down. Helen Gardner, M K. Naik, Leonard Unger tried to penetrate into the paradox of unheard music, but could not solve the riddle. Perhaps the European background of the critics is the reason that made them to explain it in terms of the external music and tried to decipher and decode the same. But a fresh insight is required at this point from the view of Indian philosophy. To be very precise, music has been a captivating theme for Eliot since the time he composed his first poem 'Love Song of J. Alfred Prufrock,' in which he writes, " I have heard the mermaids singing, each to each. I do not think that they will sing to me."⁵ This fascination continuous and then the entire *The Waste Land* renders assurance of the solitary world around him through the music of the water "drip, drop, drip, drop." This loneliness attains confirmation through the song of the woman who " fiddled whisper music on those strings"⁶ of her long black hair.

Eliot's fascination with music and words is clearly reflected in *The Four Quartets*. By the time he wrote this poem, his fascination takes the form of mysticism. He writes:

Words move, music moves
 Only in time; but that which is only living
 Can only die. Words, after speech, reach
 Into the silence. Only by the form, the pattern,
 Can words or music reach
 The stillness, as a Chinese jar still
 Moves perpetually in its stillness.⁷

In the stanza quoted above two images are complex and unintelligible to the readers. The idea that "words, after speech reach / Into the silence" seems abstract and abstruse. He does not explain the exact form or pattern by which words or music can reach the "stillness," that is contradictory to words. Can stillness and music co-exist with each other? If yes, then what kind of words or music or stillness is this? These are some serious questions that need to be answered in the light of Indian Philosophy.

According to Oriental philosophy every word is full of meaning. Behind the word is the sound, which reveals its 'truth' to the mind which is attuned to it. Indian philosophers believe that "every word vibrates with the meaning that is embedded in it."⁸ Words, if arranged in a meaningful sequence take the form of incantations or "mantras" and even after speech these mantras do not perish but they reverberate in the outer sphere of the sky (cosmos) and finally become a part of cosmic "silence".

These paradoxical terms and descriptions bewilder readers and critics since the time *The Four Quartets* was penned down. In 'Burnt Norton' Eliot refers to "The unheard music hidden in the shrubbery" and later in 'The Dry Salvages' he mentions mysterious music : "Music heard so deeply/That it is not heard at all, but you are the music/While the music lasts."⁹

Regarding it Leonard Unger emphasizes that the unique quality of the music in *The Four Quartets* is that "in no instance is the music both literally and normally heard."¹⁰ Eliot does not explain the kind of music that is too deep to be heard- is it ordinary music or something divine? Whether it is the music of the soul that is audible

Unheard Music in Eliot's

only to few people and can only be experienced through soul? Here he seems referring to the music that can only be experienced and "which certainly remains unheard by common man."¹¹ The unheard music remains a constant paradox for the Western readers as Western philosophers find this term unpalatable. This riddle can be solved through Oriental philosophy. This paradox of unheard music is known by the term 'Anhatnad'¹² in Hindu beliefs. In one of the yogic practices, during the process of meditation, a yogi accumulates and concentrates all his energy and tries to listen inner music of the body. This is practiced with breath control exercises and the yogis spend hours together in effort to concentrate and listen the sound of their own inhalation and exhalation. Gradually as they achieve advance stage in meditation, this sound becomes audible to them and they "began to hear the celestial harmonies resounding in the upper spaces of *sahasrara* (Centre in the mind). These inner sounds have been called the music of the sphere. All the outer music is an attempt to approximate these inner harmonies. They cannot be recreated even by the finest musicians or the finest musical instruments."¹³ Speech is externalization of different levels of consciousness. While Eliot tends to articulate something that is inarticulate, that is beyond the boundaries of all human expressions. Since it is not possible to explain all these through verbal language he seeks refuge in symbols.

This ability to listen the unheard music leads people to spiritual heights and as Charan Singh believes "when the soul starts listening to the shabad / And the mind begins to come under control"¹⁴ it symbolizes awakening of soul because it is 'soul' that listens the *shabad* not ears. The external music is meant for auditory organs

but this divine music reverberates in the heart of yogis, it is music of silence. T.S. Eliot's use of this music in *The Four Quartets* is merely an expression of this paradox.

In *The Four Quartets* the images of dance and still point are two other images that enable readers to penetrate into the inherent meaning of these terms. "There would be no dance; and there is only the dance."

This dance takes place at the still point of the turning world. This still point seems akin to the center or pivot of the potter's wheel. The wheel is continuously moving but the pivot is still as clay takes required shape indicating dance of the elements. Scholars have critically analyzed this image of dance. It has been expressed by them that "the images of dance are contrasted to enable us to visualize the contrast between the dance of the body and the dance of the spirit."¹⁵ The "still point" is the contrasting corridor between 'there is the dance' and "there will be no dance". There is the dance of life with all its intricate gestures, when it is phenomenal, there is only a "still point", an apparent dance, an illusion of dance, the analogy has to be inferred from the cosmic notions from electricity to planes."¹⁶ The dance is at the "still point" of the turning world and in this case the still point acquires more significance than the dance itself. It is as mystical as the "unmoved mover of the universe". According to Western philosophy dance is a symbol : "There would be no dance, and there is only the dance."¹⁷ The first dance is the dance of corporal desires, ambitions and dreams that perplexes man all the time while the later use of the term dance indicates complete ecstasy after achieving freedom from carnal desires. "At an early stage the dance must have been a release from disagreeable

circumstances transporting man back to Eden in ecstatic urge to escape into primitive happiness"¹⁸ But here in *The Four Quartets* dance is not only a "contemplation"¹⁹ but it is a part of great rhythmic process of creation and destruction, of death and rebirth, as according to Hindu belief" Lord Shiva's dance symbolizes this eternal life-death rhythm which goes on in endless cycles."²⁰ Eliot expresses this cyclic process of nature : "What we call the beginning/is often the end/And to make an end is to make a beginning The end is where we start from."²¹

This 'still point' is a place where past and future are gathered together and it is a point from where it is not possible to make movement in any direction, "neither movement nor decline". It indicates that either the still-point is situated in a vacuum or it exists in man's consciousness only. Perhaps it refers to the stage of perfect consciousness that is achieved by contemplation or when during meditation one concentrates all one's energy at a certain point. Dhyān or concentration is one of the steps to achieve salvation (perfect peace) mentioned in Rajyoga and according to it still point is the ultimate destination of man that provides him perfect peace and serenity of mind. It is that stage when the follower is so deeply engrossed in contemplation that he is rarely conscious of the moving time, for him time comes to a stand still. Only a saint can reach this stage and Eliot seems familiar with the truth when he mentions it in

"The Dry Salvages."

But to apprehend

The point of intersection of the timeless

With time, is an occupation for the saint.²²

Eliot was fully aware that over simplification of language would have spoiled the mysterious and philosophical flavour of the poem. The form and meaning of a poem is identified with its complex structure. Therefore, he decided to express the thought in natural condensed form, that provides it intricacy and transmits it the rare quality that was alien to the nature of poetry written before Eliot. In his opinion genuine poetry can communicate before it is understood. It expresses his opinion about the kind of language one should use in poetry. He believed that problem of communication in ordinary poetry is not so complex as it is in dramatic poetry. Therefore, a poet ought to use the language carefully as each word carries meanings with it and that words are "neither beautiful nor ugly" so it is essential for a poet to dispose the words at the "right moment that he is able to extract the maximum richness and productivity from their use."²³ Language that is perfect in connotative and denotative purposes can fulfill the expectation of readers by serving the purpose of author. True, it was an apt instrument in the hands of Eliot but it plays decisive role in making him complex, obscure and turning his poetry into a paradox.

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Indrajeet Mishra

NARRATING THE ADAPTATIONS : MONIKA ALI'S *ALENTEJO BLUE*

Monica Ali is regarded as one of the best writers of fictional prose by all standards. With her debut novel *Brick Lane* (2003) she got wide recognition on the horizon of literary scene. She has been recognised as a keen observer of human life in all its ordinariness. Monica's latest fiction *Alentejo Blue* (2006) is set in Portugal where she and her family sojourned for a few months. Asked about the inspiration to create this novel, Monica herself confided that some of her neighbours might identify bit of them in the characters and narrative. She also hopes that they would perceive 'their transformed forms in the story. In the editorial review of Amazon.com, the observation is made, "With the 2003 publication of her acclaimed debut novel, *Brick Lane* in 2003, which was shortlisted for Man Booker Prize, Monica Ali established herself as a keen observer of the human condition, ... the setting is a village community in Portugal, called Mamarrosa. In the series of episodic vignettes, she limns the daily lives, hopes, wishes, dreams of villagers and visitors alike."

Amazon.com., 2006: 2 of 10).

As a matter of fact Monica Ali born in Dhaka and brought up in London sets her efforts to portray the struggling community in the rural Alentejo region of Portugal, where corn prices are falling in the region, healing after the brutal Salazar regime and the local people don't quite care to cater to tourists. Her first novel *Brick Lane* is centered around Islamic immigrants, a fascinating family saga, told largely from the view point of a Bangladeshi woman. *Alentejo Blues* tells the story of the struggles and sufferings of a village community in Portugal called Mamarossa. However, Ali has revealed the fact related to Alentejo in the acknowledgement of the book itself. She confesses that the place, Alentejo is an area that has its own particular character, as it has been a case with the imaginary corner of Alentejo about which the writer attempted to portray.

Monica's talent is visible in painting the village scene as well as sensibility in this work. Her stand has been clear since the very beginning of the book. She has quoted from Jose Saramago's *Journey to Portugal*. "Villages are like people, we approach them slowly, a step at a time". (Quoted by Monika Ali in *Alentejo Blues*). The author seems to be concerned mainly with the idea of painting the landscape of the place and the outer and inner motives of the characters. As it is said that novel reading enhances our understanding of the culture and milieu we can find that in this beautiful fictional work the characters reveal their manners and morals, as well as their view points and give us a lot to learn about them. As the author has suggested that villages are very similar to people, it takes time to approach them. All of a sudden approach to a village is not possible. It should be noted that we need to pay more attention and involve

more time with patience to understand and modify a village like Alentejo. However, the growth and progress of a village move very slowly. It cannot develop overnight.

As a matter of fact, what is important here is to have a glimpse of the physical feature of the village. The novel starts with the scene of woods. Later on the picturesque description of the almond blossom, the tomatoes coming early. The description of olives, long grass, log etc. gives us a hint of Ali's adept skill of narration.

The houses in the village are described to be constructed in the latest designs. All in all it could be assumed that Ali is poetic in her description of scenes and sights. It shows her clear understanding of a village. For Ali it could be said that she is a universal figure belonging to every country and clime like any great creative artist. Here, it is worthwhile to mention, Amitav Ghosh's *Shadow Lines* in which he says that geographical boundaries hardly matter for a broad minded man because it is man made. Such people as great artists transcend these limits. She is born in Bangladesh, brought up in London and she has chosen to write about a Portuguese village. This paper is an attempt to highlight the adaptations of a village to the city ways. The villagers are keen to enjoy the amenities of life available in a big city. They talk of a six hundred bed hotel, a golf course, a park with water slides, etc. to be made in the village. A cafe owned by a Portuguese named Vasco is already there. Antonio has started computer internet that is not functioning properly. There is much talk of Marco Afonso Rodrigues he is guessed as a cousin to Eduardo, a very rich man. Marco is supposed to be a rich businessman who could invest money in Mamarrosa. All the people

of the village are waiting for him. They think that if he has any son So, t
at all he will approach to Vasco, the only business man the the v
However, at last Marco is exposed as an impersonator. place

The adaptation of the village to the city ways is not only the v
terms of facilities but also in terms of approaches, sensibilitie new
awareness, mentality and ambitions. Every character in the nov
has his or her own ambitions and longings. They try to adapt to ci as fu
ways in terms of everything. appr

The novelist has not concentrated on any character extensive amer
instead in every chapter new sets of character appear. They ho to th
conversation and reveal their ideas and opinions on different issu mod
of life. There is not a single story that is developed. For exampl able
in the very first chapter Joao appears along with Rui, who is be di
assistant to a truck driver. The insight of the novelist makes it possi She
to portray the miserable condition of daily wages workers. As t bold
truck reaches they are delighted that they have a chance to ea shou
some money. To quote from the text: discu
indus

They were seventeen and hungry when they first met
in the back of a cattle wagon.... There is work enough
for all.... Joao feels terribly hungry. Joao was so hungry
he felt it in his legs and his hands and his scalp. They
walked through the hovels, the women lining the door
ways, the dogs noising the gutters and came to the
centre.... They milled about with the other men waiting
for work and learned a lot.

Joao himself suffers from hunger alongwith other worker

So, the author seems to have a deep insight of the wretched life of the workers. The poverty and joblessness, predominant in small places have been given due attention by the novelist. Nevertheless, the village community is ready to move the mountains to acquire new ways and prospects.

It is very pertinent to note that Ali has presented the villagers as full of enthusiasm and spirit. They are very positive in their approach. Despite the fact that they are very much aware of the amenities available in the cities they do not migrate. They stick fast to the hope that they can make necessary improvements and modifications in their own native place and one day they would be able to see their dreams materialized. In my opinion Ali seems to be discouraging the migration instincts of the villagers towards cities. She very minutely suggests that problems should be fought out boldly. One should not be having the escapist attitude rather he should struggle hard. In the beginning of the novel, the characters discuss certain fundamental problems like the goods producing industries should be in the hands of labour class. They hope that the three quarters of the village land owned by the four families would be divided among the common people equally in near future. Thus, they show their awareness of egalitarianism and its significance in order to make life better. They also talk about Russian revolution and its significance and hope that some day the revolution will take place in Alentejo too. Vasco, a shopkeeper who runs the cafe feels embarrassed at the American policy of imperialism.

He raises a very genuine question to Statnon, the writer, and asks his opinion on the Iraq War. "What do you think of this war on Iraq" (*Alentejo*, 25). This simple question is over Dadaism of

America. In fact, there is a suggestion by the novelist that even lay-man understands these damn policies of the dominating nation but why the majority of the governments of the world stand with such nations or keep neutral? He openly criticizes the attitude of his own government as well as the governments of the world. In this connection he philosophizes that power is like a ball and it keeps on moving from one hand to another. For example, he recollects his own country's glorious past and says that five hundred years ago Portugal was very strong nation. He says, "Of course they made the Empire. United States of America will not be threatened. We have a big empire too ..." (25). What is significant here, is the awareness that is growing among common villagers? The critical faculty that they are bestowed with is highlighted by Ali. Vasco states that he has learned to write such words as equality, liberty, egalitarianism etc. Thus villagers are presented with the latest knowledge and are capable of analyzing such critical issues. The characters are having the understanding as well as significance of such values as socialism, democratic ideals etc. They have a deep rooted belief in investment policies of globalization. They have clear understanding of the factors that are necessary to convert a village into a city. As it is a traditional belief that villagers are very simple people, they hardly understand the latest trends of views and ideals, they are petty with incapability of thinking and analysing minutely. But Monica Ali has been quite successful in understanding the mental growth among the villagers very acutely.

Another feature of adaptation is the city fashion and life style followed by the dwellers of this village. They follow the mannerisms prevalent in the city like going to cafe, taking drinks, gossiping with the friends

and exchanging views freely, having parties, music, dances and celebrating occasions. In every chapter all the common city cultures are presented by Ali. Contrary to traditional man-woman devotional relationship we find very healthy and friendly romances in the novel. There are certain pairs of lovers like Teresa and Antonio and Sophie and Huw. Antonio is a village boy young and handsome indulging into computer business. Teresa loves him and wishes to marry him. They make love in the latest mode talk freely, move around and have amorous hugging but finally, Teresa could not sacrifice her deep rooted yearning to visit the world, consequently, they could not get united into wed-lock. So, it is quite new in the context of a village that a girl and a boy having fallen in love keep separate in order to fulfill their ambitions. This attitude of Teresa is of feministic mode. In fact, she thinks that marriage is not the sole issue of life. Many things are important other than marriage. She gives her dreams the top priority.

Another affair is described between Sophie and Huw. They are both frank, open and very friendly. Their discussion shows that they have a very clear understanding between them. They treat each other like friends. Stanton, the writer who is writing a book, is having physical union with Chrissie, a married woman. Stanton is unmarried and is a constant mover from one place to another. His book is yet to be completed. The characters are portrayed in rags and ordinariness. But the description of the characters is never disgusting, gross, gratuitous. All the characters are waiting for something to happen. They are mostly talking to one another, moving in cars, taking wines and expressing their points of views.

The native reviewers have expressed their discontent regarding

the book. They are of the opinion that they bought the book, attracted by the title but they could not get satisfaction. To quote Sofia Moore "Being Portuguese, I was naturally drawn to the title. Unfortunately not very often is Portugal portrayed in the literary world. For this reason alone Monica Ali deserves credit. She has most certainly been to Portugal, particularly to Alentejo and she has proved her knowledge of Portuguese history, politics and customs. Through her various characters ranging from locals to expatriates and tourists she conveys different pictures of that enchanting and often forgotten area of Portugal. The descriptions are vivid and veracious. The use of Portuguese is slightly forced at times and there are a couple of spelling mistakes... However, the chosen spellings are actually more true to Alentejo accent." (*An Evocated Journey*, 2006 : 8 of 11)

The plot seems to be fractured and disjointed, Characters are devoid of depth of feelings and emotions. The story does not stand on its feet. As far as the technique of the novel is concerned it is quite modern. There is no sustained plot developed. Action seems fragmentary. The plot structure of the novel is fragmentary and episodic. No character is given too much depth or room. Each chapter has a different set of characters. Very few characters appear frequently. All in all there are nine chapters and hardly any character is described more than in three chapters. Nevertheless, Joe Stanton, Teresa, Vasco, Marco Afonso, Chrissie & Jay appear more than three chapters. As far as the words are concerned they are taken from all walks of life. Ali uses simple, direct, connotative diction. She has been quite bold in making use of Portuguese words without due attention of their exactness. She has made some grammatical innovations also. The point that fascinates the reader

the pictorial description of the scenes and natural flow of the narrative. Taken together, seems to be a better relation of her debut novel, *Brick Lane*. It is the locale of the developing village that binds the whole story and its characters in a unique thread.

Notes & References

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R.K. Deswal

CONTEMPORARY RELEVANCE OF *PURUṢĀRTHA-CATUTŚAYA*

In the present paper an attempt has been made to analyse the Vedic value system resulted in the concept of a set of values called *puruṣārtha - catuṣṭaya*, four fold objectives or aims of man's life. *Puruṣārtha* is a Sanskrit word which refers to the objects or aims of life. According to Indian tradition, all the desired and desirable objects on Earth and Heaven are summed up in four categories: *dharma* (laws or principles on which society is based), *artha* (wealth or material prosperity), *kama* (sensual enjoyments) and *mokṣa* (liberation). The four ends of life point to the different sides of human nature, the instinctive and the emotional, the economic, the intellectual, the ethical, and the spiritual.¹

In the above said order of values *dharma* is enumerated first because it is considered supervisor to *artha* and *kama*. From a practical point of view, however, the order may be: *artha*, *kama*, *dharma* and *mokṣa*. The first three are collectively known as *trivarga* and all the four as *caturvarga*. *Dharma*, *artha* and *kama*

are related to the objects of this world. Duty, wealth and sensual enjoyments indicate respectively ethical ideals, physical means and physical, mental and vital desires of man. It is man's duty to fulfil all the three. Besides *trivarge*, liberation is just as important in human life. At one time, the Hindu interpreted *trivarga* as means to liberation though, generally all the four *purusarthas* have been stressed. *Vatsyayana* has written, "A man in hundred years of age should gain knowledge in childhood, sex satisfaction in youth and attend to duty in youth and liberation in old age."² *Manu* stated clearly, "Some people attribute more importance to duty, some to wealth and some to sex. Actually, all the three are equally important and creditable."³ *Manu* has gone to the extent of saying that one should try for liberation only after he has passed through the three ashramas to fulfil duty, attain wealth and enjoy sex, and has rid himself of the three debts to God, ancestors and teachers because a person not doing so will find himself in trouble. Therefore, *trivarga* is concerned with man's individual and social life; whereas *moksa* is concerned with his spiritual life. Those who have desires may follow the path of action for obtaining desired results; whereas those who are totally free from such desires and aim at liberation, may follow the path of knowledge for achieving liberation. The scope of *purusartha-catustaya* scheme thus covers the entire life of an individual, society and culture, material world and the realm of spirituality.

Now, we shall discuss, according to Indian tradition *purusartha-catustaya* or the values consciously pursued or to be pursued by human beings for fulfillment of desired result in this life and afterwards are said to be four fold i.e. *dharma*, *artha*, *kama* and *moksa* in detail.

Dharma

The concept of *dharma* gradually became more and more comprehensive. The word '*dharma*' derived from the Sanskrit root '*dhr*' which means 'sustain', 'support' or 'uphold.' *Dharma* has a very wide range of meaning, including what is proper, correct, customary. *Dharma* signifies right, duty, law, religion, religious me custom etc. What is enjoined by the Vedas is *dharma*, according to *purvamimamsa*.

The Dharmasastras preach a code of conduct, lay down the ideal for an individual and the society, the proper way of public administration and also laws for ensuring social stability. Actually the concept of *dharma* is intimately associated with man's duties. *varnasramadharma* means *dharma* or the laws for four classes of the society and four stages of man's life. The four social classes namely, *brahmin*, *ksatriya*, *vaishya* and *sudra*. *Varnadharma* aims at organization of the society through four main classes and *asramadharma* aims at that of individual life through four stages. The four *asramas* or stages of life are *brahmacharya*, *garhasthya*, *vanaprastha* and *sannyasa*. The first stage starts with upanayana initiation in the vedic study. *Garhasthya* starts with marriage. It is the most important one of all the four stages, because it supports others; and a householder may be called the full member of the society. In this stage the householder and his wife jointly perform the duties. After retirement from the householder's life one enters the third stage as a hermit, living in seclusion in old age. In the fourth stage as an ascetic, one practices total renunciation in reaching the ultimate reality for liberation. *Varnasramadharma* came to be

codified in the Dharmasastras towards the end of the Vedic period. *Caturvarnya* was originally created in consideration of one's inherent nature, ability and function in the society.⁴

Furthermore, in the wide scope, Dharmasastras (the Sutras and metrical *smritis*) deal with a wide range of topics, mainly ritual, moral conduct, caste rules, civil and criminal laws. They deal with a mode of life or a code of conduct that should govern human activities individual, social, legal, political, religious and spiritual spheres. According to changing circumstances, dharma too changes says Manu.⁵

It is also clarified that one and the same thing is not dharma for all or even for an individual at all the stages of his life. For example, begging of alms is a duty of a *brahmacari*, but it is prohibited for a householder. Here we find an idea of ethical relativity, in as much as one's special duties are settled according to one's social class and stage of life, one's natural inclination and ability.

It is also added that the Vedas do not impose a single set of duties on everybody irrespective of his nature; they try, through graded instructions, to help him grow gradually so that ultimately he may attain the full perfection. The approach of the Artha Sastra and Kama Sastra is more practical, whereas that of the Dharmasastra is idealistic. Material gain and pleasure refer to actuality while *dharma* refers to an ideal code of conduct. It is only by extension of the ever-widening scope of *dharma* that we heard of *mokshadharma*. *Dharma* is sometimes said to be the source of both material and spiritual upliftment.

Dharma, therefore, as a *purusartha* sustains or maintains life. *Dharma* supports the society. Man lives in the society with

fellow-men and various life forms. *Dharma* lays down duties and obligations expected of man. An individual and the society, for the conduct and actions, get guidance from *dharma*. Man has obligations to his own self, to fellow men and to the society, in fact, to the whole environment of the world. All the mutual obligations of the inter-relationships are spelt out by *dharma*.

Artha:

The worldly life is not to be despised, it is to be enriched both materially and spiritually. Therefore, *artha* or material prosperity is enumerated as a second value after *dharma*. Vatsyayana in the *Kamasutra* observes that in the beginning, the subjects of *dharma*, *artha* and *kama* formed a comprehensive code of conduct, but in the course of time these subjects were elaborated and taught as separate branches of study. For political and economic thought in ancient India, very important was *Arthashastra*, traditionally ascribed to Kautilya, a text on practical wisdom, gain, possession and power, especially polity. It is the earliest preserved text regarding *artha* or worldly prosperity. Kautilya's *Arthashastra* is in the main intended for kings and ministers, the focus being the administrative and political success leading to the welfare of the people. Material welfare is its main concern. In fifteen great sections it deals with matters as follows: discipline, government superintendents, law, repression of criminal conduct of courtiers, the elements of sovereignty, six fold policy of action, (peace, neutrality etc.), vices to be avoided, war, capture of the fortified city and secret means to injure the enemy. Kautilya accepts the authority of the Vedas and also affirms that the world when maintained in accordance with injunctions of the Vedas, will

surely progress, and never perish. According to *Arthasastra*, the progress of the world depends on the science of government.⁶ The idea is that in the want of proper administration and social security, human endeavours in achieving the goals are liable to be decentralized properly at different levels. But at the level of the individual human being *artha* or material prosperity is to be achieved for the fulfillment of the sensual desires and even for charity also.

Artha, therefore, is one of the four goals of life, known as *purusarthas*. It is considered to be a noble goal as long as it follows the dictates of Vedic morality. The concept of *artha* includes achieving widespread fame, garnering wealth and having an elevated social standing. It is the second lowest rung on the ladder of *purusarthas* above *kama* (physical or emotional pleasure) but below *dharma* and *moksa*.

Kama:

In very brief, *kama* means sensual enjoyments. *Kama* is enumerated as lowest value in *trivarga*. But, Vatsayayana in his *Kamasutra* regards *kama* as necessary as food for life.⁷ His work is to be studied by men of taste, who will like to know the means and manner through which one may enjoy maximum sensual pleasure. In seven main sections the *Kamasutra* deals with general instructions, the art of sexual intercourse, embraces, kissing, coital positions, vaginal and oral sex act, courtship, marriage, marital life, wives of other people, prostitution, and use of various materials for increasing virility and heightening pleasure. The last section of *Kamasutra* bears remarkable similarity with the Atharvedic rites, to which it refers. A cultured person is expected to be acquainted with sixty

four arts and artistic crafts including singing, dancing, acting, cooking, swimming and so on. *Vatsayayana* tells us that a wise person should use the *Kamasutra* with *dharma* and *artha* ever in view.

Kama, therefore, is regarded as one of the *purusarthas* of man's life. *Kama* is the lowest step on the ladder of goals in life (*trivarga*), below worldly prosperity (*artha*). Accordingly man seeks pleasure in various activities and material objects. Pursuit of happiness and pleasure is a basic natural instinct in man. Man derives pleasure from relationships and material objects like food, drink etc. This is *kama*. Man largely accumulates *artha* for *kama*. But the fulfillment of *artha* and *kama* should be under the supervision of *dharma*.

Moksa:

The *trivarga* is concerned with man's empirical, individual and social life whereas *moksa* is concerned with his spiritual life. But one uniform system of philosophy is not preached in the Vedas. Therefore, *moksasastra* is represented by six orthodox philosophies about systems in their own ways. Though all the six orthodox systems of Indian Philosophy claim that their basic tenants have been derived from the Vedas and Upanisads. They differ considerably in the concepts of Supreme Self, individual soul and the phenomenal world etc. They have different answers to the questions whether liberation is permanent or absence of pain or absolute cessation of suffering, whether individual souls are many and whether distinction of individual exists even after liberation or it is merged into Brahman etc.

Though the *moksa* is understood in different ways in the Vedas but it is accepted by them as the final aim of human life and welfare.

for achieving the aim are also recommended. Srikrishna in the *Bhagavadgita* advises action without attachment to the results, for in fact, it is not the action, but the desire for its result that binds the man into the cycle of birth and death. He teaches that duty is to be done for its own sake: Man's right is for action alone, never for results.⁸ Therefore, always do your duty without attachment; for by performing action without attachment one attains the highest goal. Necessity of action is duly stressed by Him when He says that one ought to perform one's duties with a view to the solidarity of society.⁹ The path of action has social stability and progress as its results. It requires positive efforts on the part of the man. If nobody would follow the path of action, the society would disintegrate.

The Sanskrit word *moksha* is derived from the root '*muk*'. This root means 'to emancipate' or 'to release' or 'to free'. Indian tradition considers *moksha* as *prama purushartha* (the ultimate goal of life). The sufferings of man are due to avidya, his original ignorance about self. He has been oblivious of his true identity. He attaches himself to worldly objects. Tempted and pressed by everlasting lust and insurmountable desires, he remains bonded to the mundane objects. When knowledge *vidya* (knowledge) dawns on him, he overcomes the dualities of the world and identifies himself as the infinite, eternal Being. Having been completely free from all attachments, expectations and desires, the liberated soul attains *moksha*. Therefore, *moksha* is seen as a final release from one's worldly conception of self, the loosening of the shackle of experiential duality and a realization of one's own fundamental nature which is ineffable and beyond sensation.

It has been shown above that *artha*, *kama*, *dharma* and

moksa are regarded as *purusarthas* in the ancient Indian tradition. The ancient Indian tradition did accept desire and enjoyment, material, economic and aesthetic needs of man. At the same time it did not fail to note that unbridled pursuit of *artha* and *kama* may often bring disastrous results. Dharma as the controlling force was there to regulate the life of an individual and the society; it ensured compromise between *svārtha* and *parārtha*, between self-interest and broader interests. The *paramārtha* was, however, considered to be a far higher goal, free from all sorts of limitations.

What is itself good as an end is intrinsic, whereas what is good as a means, instrumental to an intrinsic value, is called instrumental; though this distinction may not always be very sharp. For what is of intrinsic value may in some cases be instrumental to another intrinsic value, and some things may be good both as means and an end. *Artha* and *kama*, possession and enjoyment are utilitarian values, for they contribute to survival and effective existence, not only of man, but also of all living creatures. *Moksha* seeks things not for their own sake, but for the sake of pleasure they bring. This pleasure of *kama*, gratification of natural impulses is an intrinsic value. These two are very intimately related to each other; if *artha* is material things, *kama* their enjoyment. *Dharma* on the other hand, has a very wide range of meaning. As the foundation of everything, it includes law, justice, truth, righteous virtues, customary conduct, prescribed duty, religious performance etc. As a *purusārtha*, *dharma* means the merit arising from proper performance of one's religious and moral duties, having seen its unseen results. *Dharma* too is an instrumental value, as it leads to one's happiness in this life and hereafter, and to social stability.

But *moksa* as the highest value too provides scope for *Dharma* as an instrumental value, for *dharma* is useful for purification of one's mind, which in its turn is helpful in achieving liberation. Human mind is liable to produce attachment to objects. It binds one into the phenomenal world. Hence purification of mind has been regarded as a prerequisite for spiritual advancement. So long as our mind is confined in the lower values, the higher spiritual values elude us. *Dharma* helps man to subjugate the lower instincts and prepare for self-realization.

As soon as one is liberated, one transcends *dharma*, one goes beyond the society and all the social and moral obligations. Before the moment of the highest enlightenment, *dharma* is binding. Liberation is perfection, whereas *dharma* is a step of preparation towards perfection. Liberation is an end itself and never a means to any other end. By observing the proper co-ordination of *artha*, *kama* and *dharma* man's earthly life is made suitable for his social existence. Pursuit of pleasure is not suppressed, but moderated. The declaration of the supremacy of *dharma* indicates that *artha* and *kama* should be in conformity with *dharma* in order to rise to the status of real values, desirable, not merely desired. As *purusarthas*, *artha* and *kama* may be viewed as the 'desired' sublimated into the 'desirable'. They are to be pursued in a balanced way. *Artha* and *kama* become real values when they do not transgress *dharma* but are in conformity with *dharma*, controlled by the normative principles of the latter. A king has power no doubt, but he too is subject to *dharma*.

But in the present age of science and technology the ideal of plain living and high thinking has been forgotten in a consumers'

society. The rising number of crimes, corruption unrest and demoralization almost at every level of society can hardly convince one that we may rest complacent. Our young people are looking to the West for the model, oblivious of the evils that are fermenting to the western societies too. In the present circumstances, it is wise to consider whether the old values enshrined in our ancient texts may be useful in solving the crisis of the modern society of science and technology. Actually, the modern system of education has increased our knowledge and power, but has not been successful in giving us the required restraint and wisdom. We are all after more and more money and power, without sufficient care for the old values of life. Human greed has not been prevented from exploitation of nature. Separatism and conflicts are the laws of the day. When science fails to check such propensities, the ancient scriptures have to be resorted to for a moderating influence. If we get more and more power from science and more and more moderation from the scriptures, their combination will certainly yield a very balanced way of living in the form of *purusartha-catustaya*.

Attempts have been made to show that how the *purusartha-catustaya* or our ancient four values help in solving the present day problems of the society and to build up a truly integrated personality of man. As a matter of fact, it is possible by means of proper correlation of *purusarthas*-that is to say, by so regulating *kama* and *artha* that they together promote and do not hinder *Dharma*, and subordinating these three ultimate end i.e. liberation to build up a truly integrated personality and to realize an essentially full life, a life which is aesthetically beautiful (*kama*), materially rich (*artha*), ethically sound (*dharma*) and spiritually free (*moksa*).

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²Vatsyayana, *Kama-Sutra*, II.

³Manu, *Dharmashastra*, III.

⁴*Bhagavadgita*, 4-13.

caturvarnyam amya srstam gunakarmavibhagasah.

⁵*Manusamhita*, 1, 85-86.

⁶*Arthashastra*(1.4):ed. and trans, Vachaspati Gairola, *Arthashastra of Kautilya*. (Varanasi :Chowkhamba Vidyabhawan, 1984) 75.

⁷*Kamasutra of Vatsyayana*,1.2.37, ed. Tridibbanath Roy.(Calcutta: Navapatra Prakashan, Calcutta, 1980)

⁸*Bhagavadgita*, 2.47.

karmany evadhikaras te ma phalesy kadacana)

⁹*Bhagavadgita*. 3.20.

Sangita Vidyalkar

GANDHI'S PHILOSOPHY : A NOTE

As a Hindu Gandhi believed in basic principles of Hinduism but did not accept idol-worship as he believed in a personal God, i.e. Impersonal Moral Law.⁵ God is the moral law and when we obey this law, this obedience is called religion; Gandhi believed that religion is not merely concerned with the cultivation of one's precious soul. He holds that a true religious man must take his full share in fighting against injustice. It is essential for the establishment of peace, justice and brotherhood in the world. To him, religion is predecessor and morality is successor. But when morality arises in the human mind, religion and morality go together. Ethics and religion are complementary to each other. According to Gandhi to lead a good life is the best form of religion.

***Gita* as the basis of Gandhian Ethics.**

The ethical ideals of Mahatma Gandhi are mostly based on *Gita*. According to him the main preaching of the *Gita* is the renunciation of the fruits of actions. Renunciation is the sun a round

which *Jnana*, *Bhakti* and *Karma* moves like planets. To act, to renounce fruits of actions and to dedicate all activities to God are the various means to salvation. According to Gandhi though *Gita* has been composed on the background of violence,⁶ its real teaching is non-violence.

Attainment of Moksha as the highest ideal

Gandhi said that we can divide the man's life into individual and social life.⁷ In the individual aspect of life man lives alone to himself, but in social life a man engages himself in the family and society. To get Moksha is the sole aim of human life. According to Gandhi Moksha is freedom from both by breaking the bound of the flesh. In this stage he becomes one with God and seeks union with him. He holds that the moral principle or means should be observed in order to attain the ultimate end. Moral Principles are absolutely essential for self.⁸ Their realization, produce strength. This includes, truth, non violence, non stealing, non-possession, celibacy, fearlessness, bread, labour, equal respect for all religions, swadeshi and others. Through these Gandhi holds that man can see God face to face.

The Varnasharm Dharma

The existence of the cast system in the age of *Regveda* has been divided the ideas of Varna, probably originated in the earliest Indo-Aryan ages. In Regvedic period these were evolved into classes. There are only three classes : Brahman, Kshtarya and Vaisya, The first two represent the two professions while the third division all people. Sudra is not mentioned there in the *Regveda*.⁹ The Hymn

of Purusa-Sukta gives the ideas of the organic theory of society. The Brahman Varna represents the mouth of the Purusa, the Rajanya his arm, Vaishya his thighs and the Sudras his feet¹⁰

ब्राह्मणोस्य मुखमासीद् बाहू राजन्यः कृतः
उरूतदस्य यद्वैष्णवः पद्भ्यां शूद्रोऽजायत ॥

यजुः

In this period there was no restriction regarding, occupation. In one of Rigvedic hymns a family has been described to have members pursuing different occupations. In Brahman and Samhit period there is no restriction of marriages on the basis of varna except Sudra *Brhदारanyaka Upnishada*¹¹ gives us an account of the origin of Varna. The *Chandogya Upnishada*¹² also tells us that this depends upon the nature or deeds in the former birth. We find this concept very clearly in *Bhagavad Gita*¹³ namely Brahman, Kshatriya, Vaishya and Sudra and duties of all are distinguished from each other in accordance with the qualities born of their nature. Regarding caste and duty, the *Gita* asks each individual to do duties imposed by his caste.¹⁴

चातुर्वर्ण्यं मया सृष्टं गुणकर्मविभागषः ।

The *Ramayana*¹⁵ also accepts the four varnas and prescribes that one should perform one's duties according to one's nature or Varna.

Gandhian View on Varnasharma Dharma:

According to Gandhi the cast system is not a harmful institution. The four division of Varnasharma is alone fundamental natural and essential. The cast system is not based on inequality; there is no

question of inferiority. Gandhi regards Varnashram as a healthy division of work based on birth. According to him, though Varna is based on Birth, it is possible for a Sudra to become a Vaishya.

All the system of Indian philosophy have unanimity over the ethical problems. We find the difference of opinion regarding metaphysical problem. Except the Charwak Darshan, the world is governed by moral laws.

Gandhi also believes in the moral law and for him it is an inspiration for a good moral life. Gandhi believes in maximum duty for the sake of duty. Good deeds never go in vain. Gandhi accepts the traditional five cardinal virtues, aatya ahimsa, astey, aprigraha, brahmcharya.

Satyagraha pre-supposes self discipline, self-control, self-purification and recognizes social status in the person offering it. A Satyagrahi stands for truth justice non-exploitation equality. He will always fight against the evil and evil -doer with weapons of truth and peace and self suffering. He willingly dies without the desire to hate or kill. There are different forms of Satyagrah, such as :- fasting, non corporation and civil disobedience.

In Satyagrah there is an organic connection between the achievement of the object and the fine reforms of the Satyagrahi. Satyagraha emphasizes all the time internal strength and a Satyagraha can offer more effective and determined opposition to injustice and tyranny than passive resistance.

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¹²छान्दोग्योपनिषद् xx71 P.-78-79

¹³The *Gita* Chapter 18, 42-44

¹⁴The *Gita* IV- 13

¹⁵The *Manusmriti* - x-76-6, 77-83, 98-99

¹⁶Dutta, the *Philosophy of Mahatma Gandhi*.

K. M. Vinaya

**TRAVERSING AND SUBTLE REACTIONS :
THE QUEST AND EXPLORATION IN
*IN SHAKESPEARE'S ENGLAND***

The critical acumen garnered to see the world and to traverse beyond the words can be easily traced in the Travelogue. Travelogues can be great reading and the works, which carry worth, often emphasize subtle reactions. The ruminations and perils of the written word can be seen through a Travelogue that stresses the mode of pace, which carries range of meanings to emerge and contest against each other. The Travelogue conceptualizes a lot as the reading situates the reader in an interesting comfortable situation unparalleled by complex human thinking. The reader is enlisted to a carefree entity that culminates in reaching the world for the worth of reading and travel writing is mammoth with vivid benefits. Amitav Ghosh in an interview to *The Hindu* envisages Travelogues as 'travelogue in reading', as the reader is packed off to places, into an unfamiliar pattern, and the use of the textual space is to immediately transport the reader into the unfamiliar, beyond the textual landscape. The

baffled reader sometimes unaware of the subtle reactions is prompted to see outside, understand and try to comprehend the comfort with the world. The stimulation of interest is immense that the Shakespearean world can afford to bring about unparalleled stimulus to the reader's longing to visit England and see the English countryside and the richness of the language. The richness of the descriptive talent offered by Patil's *England* and journeying across the globe, being a writer offering readers all that they have been expecting, the tradition of India's past and the skill of writing is a constant reminder.

Travelogues must prompt counter reactions, subtle enough to assimilate the mind of the reader. The subtle inferences in Patil's *Shakespeare* reclaim much about life that was never easy to come before the eyes of the writer before he is about to leave India. Sometimes forgetting might be uneasy but being a writer who has known his motherland easily, is able to graft into memory the silences of the past traditions and culture that has seemed to escape the present gaze.

The author's sense of true understanding of hybrid culture forms the base of assimilating the wide travesty of the subcontinent and the sight of reality construed, presented through representation. Indian culture though multi-polar has ceaselessly emphasized the need for embracing the traditions of the past to compensate the understanding of its past. The writer, writing a travel record has the prerequisite vision to contemplate the tradition of the past and to emphasize the need for looking around, wandering, the need for knowing things better and delightedly anew everytime the world appears beyond comprehension. India always accepts

culture of the outsiders, invading and the city of Mumbai is thriving
 with the intensity of the past and the author has rightly pointed out
 merits of the city when he accepts that diversity all along the
 way that merits, making it a very unique city in the Indian subcontinent.
 India was into other hands many a times. The truth has baffled the
 best scholars searching for the subtle meaning and the intensity to
 compensate for the search for meaning in a culture that has rapidly
 evolved, inspite of the pressures of existence. India is a country in
 evolution and Patil's vision is evoked in the manner of existence that
 claims the search for knowing deeper the world and the pressures
 of living in clustered spaces. England the author prefers to call it
 'Shakespearian England' because the author rightly refers to the
 indebtedness of Shakespeare in moulding the English sensibility to
 greater extent. The perplexity of the Indian phenomena exists at
 the background of rational consciousness. The triumph of the
 civilization remains in the order of the things that prevail and the
 nature of reality that encompasses the brightness of the other always
 seems to attract the difference. The insurgence of the Islamic Culture
 seems to ruminate as a parallel to Indian culture. Patil asserts the
 cultural synthesis as an outcome of a deeply ingrained culture. England
 seems to be the destination for the other to evoke vivid responses
 of the mind baffling reality. The past sometimes creeps in for the
 explanation given by the present to the past. The traveling mind is
 always filled with the deepest desire to learn and know the world
 and its entity.

Indian culture always existed in the receptive mold. The
 existence of an ever evolving culture that registered the difference
 and its ever growing hubris is an ever present reality encompassing

the reality of the author. The romantic upsurge is seen in the writing as a stimulus backed by the resurgence of writing back with the impetus to explore the unexplored. Shakespeare is such a vast terrain of resource for the writers wanting to describe in words the pressures of living midst the chaotic situational conflicts of restless living. Shakespeare outwits all the writers present and past in the literary tradition. The transcultural experience unifies the mode of living in the countries governed by different intellectual climate. Shakespeare fits in the intellectual stimulus of India and unifies the medium of utterance. The border crossing as a critical term applies indeed clear to the realities presented by the author. The diasporic realism of the culture is neatly balanced textually. The interpretation of having seen a new place figures midst the realities of the world. The metropolis that the author prefers to Shakespearean England is a finer classification of the reality of the world. The charm invincible lies in the exploration of the England through the eyes of the outsider placed in a multicultural environment. The cultural displacement caused by the missing home can be clearly seen by the author when he mentions about the place he comes from. The dialogic exchange of meeting people with a difference. The intensive reader can perceive the boundaries that delimit the existence of the marginal. The novelist registers the departure in the times and have little concern for open remembrance.

The reflexivity of having watched the culture from the distance as an outsider is seen in the realm of the writer's quest for exploring the greater question of life. The writer is amazingly aware of the imperial gaze that perturbs his imagination of the world across the ocean. There are traces of encountering a diverse culture existing

beyond the realm of the Indian hierarchical relationship. The subjectivity required for the non-western reader is allotted a distinct textual space for explicit elaboration. The power that the reader's perceive results out of the power paradigms to perceive the difference. The limitations of the description have to be perceived in the meaningful world of difference. The author is bent to be descriptive at the right places in the world that demands rightful change.

The Skyscrapers of Dubai seem to perplex the author with a background that he is baffled with the riches offered by the richness of the Muslim world. The semantic touches offered by the variety of the descriptive world, which comes to reveal, opines that life is reaching forwards and the inclination for reaching is even felt amongst the birds. The middle class structural aspiration to climb the ladder of hierarchy is a reality and solid truth known to all. The quest for knowing the unfamiliar haunts our imagination of any writer writing on Travel and as the author refers to the urge to walk, watch, and report remains intact and confirmed for any Travel writer of significance. Traveling, for the matter is systematic as Leigh Hunt observes, 'in the company those we love is a home in motion'. Travelogues exist as a distinct genre of art. The subjectivity is centered to reduce the marginal. It is meant to transform the reader into a realm of received opinions, a mosaic of commentaries, responses of scenes and places visited. The fable is told in fragments, there is no attempt to systematically gather the observations like the window that one looks outside must be really beautiful. The formal structure of other literary works though similar, retains the charm of description, which is very much unique only to the Travelogues in context. The author highlights the efficacy of calling the Travelogue

'casual writing' as it carries the replica of life having seen and observed from the close-up view. The self same view held by Naipaul is held by the author when he comments on Mumbai as the blend of the West and the East. The Western impact has heaped the consciousness of the people. The catch of the airbus and the portable arrangements of having traversed the Arabian airbus noteworthy and minor details, equally vital mentioned. The soaring of the plane like a bird across the Atlantic 'Shelley's skylark' seems to reach across the skies, the writer feels traversing into untold lands. The date trees reclaiming the land of the Muslim world, unlike the artificial date trees in the airport of Dubai. The author highlights the analogy of Gungubai Hangal delivering a show with the countries that her own motherland does not have any stronger ties. Britain for the author is a legacy as the aftermaths of Colonization are felt immensely by Decolonizing nations. The Celtic culture, the product of which can be demonstrated in the Legends of King Arthur, the indebtedness of the fables being born in the lap of the nature, constitutes a reality born of imaginative sedimentation.

The most powerful statement from the author comes exhilarating the mood of joy when a writer comes into contact by land, air, by east or west, north or south, not the lest the place revives immense interest. England covered with the foaming waters revives the interest in waters and abounds the interest of the person visiting shires and the counties reclaiming the balance of nature. The fens remind the author of having seen the paradise closely and immaculately. The image of the modern England is a fable to the eyes of an outsider. The prehistoric England is lost midst the confusion of times, replies the author and since the time of the

Stonehenge, the fusion of the Anglo-Saxon elements and the Britons, the tremendous influence of the Roman civilization can never be dismissed. The medieval rigidity like the Indian case of Caste system proved instrumental in producing the Parliament and the Universities like the Oxford and Cambridge. The author has significantly noticed the contributions of the middle ages that harnessed the growth of Cathedrals and Power houses like the Castles in England.

The centering of Power placed the nobles and the bishops in a highly appreciative context. The lords were placed in highly affirmative contexts. What interests the author is the medieval view of life from English tradition that for the poor it was just waiting for the Just Kingdom of God. The magnificent cathedral existed side by side to the plague ridden conditions of the survival of the poor. The author observes eloquently as 'little bit of heaven's majesty was brought to earth'. The impact of renaissance art and literature, life and times of the Tudor reign led precisely for the people to understand the public sphere of the women during the Tudor's time. The growth of Imperialism under the Elizabethan reign and interest of the empire in addition to William Shakespeare ran side by side. The author prefers to call her reign as the golden reign as she was adept to wield the political power successfully, and handle the parliament skillfully. The sensitivity of the author to observe and to understand the French infighting and the contributions of Stuart era in flourishing theatre and literature is highly remarkable. The colonial importation continued in the Georgian era that's the reason, which impels the author to call the age 'luxurious'. The expansion of the empire happened during the 18th century. The middle class went a steady progress and the poor started a steady downfall. The term

demographic revolution to the Industrial revolution is authorial ramp
 signify the changes in the sphere of the economy as the middle clas is off
 flourished and the poor suffered in the Georgian era. The mos gove
 practical side of the World War I and the invention of gramophone and
 steam, telephone, telegram and the motion picture were th
 innovations of the age. The author notices the onslaught of the conc
 Hitler's agenda to infect the whole of the Europe. The empire wa all o
 tested, and through its firm foundations the power of the languag The
 to translate the British ideals of justice, honesty and the rule of the disco
 law still remain intact. The visit to Oxford for the author, 'city of i
 dreaming spires' is a catchword for the university as a model for the unde
 higher seat of learning. England is truly worth a visit, for the auth antic
 observes the Shakespearian *King John* in his appreciation of Englan from
 as the impelling force of the silvery sea. The modesty of the auth Trav
 sleeping on the iron pew at Heathrow clearly demands the attentio eyeve
 of the readers wanting more from a real adventure. past

The Jesus College at Oxford, the author recollects the pas also
 the martyrs of the 16th century burnt at stake. Oxford for the auth appr
 still emits the aura of timelessness; steeped in tradition, the building invo
 provide the feast of architecture. The Indian link of the Oxford is th
 unimaginable to the extent that the Indian viceroys at least half disci
 them had links with the Oxford. Shakespeare is an easy bour Shal
 metaphor of looking at the heart of England, as an outsider, being notie
 an Indian, the inner gaze of the writer has to be a model of to ca
 different experience, when examined as an outsider from the Asia it's t
 community. The author prefers to call it 'city of dreaming spires,' at re
 writer is also pointing at the intellectual life of the middle ages has r
 the conflicting religious dogmas of the middle ages that circulate The

rampantly the university of intellectual learning. The power paradigm is often depicted then as always antithetical to the aspirations of the governing intellectual culture, the loggerheads is presented in 'Towns and Gowns' sequencing.

One of the high merits of the book lies in depicting growing concern over the intellectual worsening of standards of the universities all over the globe but in different ways perceived by the onlookers. The author gives a detailed picture of the debates and scholarly discourses delivered by the exponents on various literary subjects of interest. Education through Tradition is the key towards understanding the role of Oxford in higher learning. Through its antiquated presence, the university accepts and seeks for new frontiers of learning and brighter avenues of knowledge. The Travelogue is a fine account of the historical past of England and an eyewitness record of the institutional framework and the cultural past steeped in the tradition of the English style of living. The author also sheds postmodernist light on the nature of Classroom Teaching approach at Oxford and methodology that is more than histrionics involved, which astounds the author with greater interest. England is the great treasure house of Museums, stretching across various disciplines the Museum covers all across wide range of disciplines. Shakespeare's hometown is an exotic paradise, the author seems to notice the autumn candles that burn brightly that impels the author to call them the best in the country so far seen and observed. Truly it's the Shakespearean world with the power of the magical words at release and the enchanting world of English Language. The author has rightly pointed out that Birmingham looks deeper into the future. The grace of the town is a spectacle of modern advancement. This

Travelogue covers a precise account of visiting the literary personalities of English language and the cultural placement of those personalities. The quotes selected for each chapter sequencing is apt like the one for London by Samuel Johnson. The fortification seem to extend the boundaries prescribed for the city that is small enough to handle a huge cargo and more to be seen is the lovely landscape that invades the literary domain. London is the place where the Global and the Local fuse together to make it a very special entity. Amidst the technological glamour, the city still retains its natural cool night breeze that is mesmerizing for the author longing for an immediate break from the growing metropolis. The canopy of city that has sheltered countless poets and literary personalities is a powerful stimulus on the memory and supreme consciousness. For the connoisseurs of art galleries and vivid imagination, lovers of the English language who have felt a strange sort of attachment to understanding English Life and Culture in depth, it's an unforgettable city. A great travelogue is a never-ending experience, which pitches the reader to different angles of critical thinking and thought provoking ideas forever. The logic behind reading a Travelogue is to enjoy the unfamiliar and to reclaim the boundaries of rational thought. Reading a travelogue always is a fresh terrain for the aesthetic reader looking for a meaningful exchange with the written word and share the experience. The pleasure is always present when reading the Travelogue account, which examines the fresher terrains of English life from different perspectives and angles of thought. The author, though a Hardy Scholar has tried to weave the past and the present traditions even transnational boundaries for investigating the realms of narrative experience.

The author has successfully tried to locate the inner balance that keeps a work self-sustained and powerfully intact. The narrative charm lies in the ability to elaborate on varied depths of history from below and the author has given details of commoners and their role in the building of metropolis equally important than all the literary giants. The splendor of city, one might have read about English cultural life but nothing can really compensate the idea of visiting it in real life. Reading a Travelogue stimulates the imaginative ordeal of experience. The Travelogue always places the reader in a very cozy situation, commemorating at every inch of details supplied. The space discussed extends powerfully and immaculately extending the margins of human thought and creative urge. This account is planted to arrange wide areas of details as appears the case in the text selected for critical enquiry covering the English way of life from a transnational subjective viewpoint. The book is a valuable source for the reader's first hand information about the isle and its culture besides other details. The literary richness and stark parallels to the world dominated by the writers to furnish every details about the richness of the tradition and the swarming global changes that seem to adorn the true color of the traditional splendor. Going to England is not a like visiting a place of desire but it's like the presence of the place even haunts after the return. Similar is the experience of the author after his visit to 'Shakespeare's England'. The place is special for art and criticism nourished in the favourable mood of growth and delight.

The colonial gaze is difficult for the Colonized to forget, even though the charisma of decolonisation can routinise certain established practices of the past. The Colonized has always found the cultural

barrier of Imperialism difficult to pierce, as many mighty voices heard to engage the imperial rhetoric from the hands of the colonized. The imperial splendor baffles the colonized, it is true but in tracing the boundaries of the written space and the narrative structure, the text has many crucial matters to elaborate.

Basavaraj S. Tallur

SOCIAL CRITICISM IN N. F. SIMPSON'S ABSURD PLAYS

If Pinter's plays transmute realism into poetic fantasy, N. F. Simpson's works are philosophical fantasies based on reality. N. F. Simpson first came into prominence by winning one of the prizes in the *Observer's* 1957 play-writing competition with *A Resounding Tinkle*. Although Simpson's work is fantasy as that of Lewis Carroll's, and called by the author himself as 'Jabberworky,' it is based on the educated class system. If Beckett and Pinter's worlds are full of tramps, Simpson's world is a suburban.

Simpson's *A Resounding Tinkle* is a comedy which he wrote in 1957. The play was performed in a much-shortened version at the Royal Court Theatre, London in the same year. The play is in two acts and the characters are First Comedian, Second Comedian, A Technician, an American Tourist, the Producer, First Cleaner, Second Cleaner, Bro Paradock, Middie Paradock, Uncle Tod and the Author. Interestingly the play has some critic-characters like Mustard Short, Denzil Pepper, Miss Salt, Mrs Vinegar, Chairman,

Man in Bowler Hat and Producer. The play is set in a suburban living room. The time is evenings spread over two days.

When the play opens we find the Parodocks chatting about everyday affairs. Middie Paradock announces that a man has come there wishing Bro Paradock to form a government. What kind of government and where is not made clear. Yet Mrs Paradock refers to Ireland. Later two comedians arrive there as if commissioned. Mr. Paradock mistakes the First Comedian for his Uncle Tod. The Second Comedian arrives shortly. They chat about horse and dog breeding. Mrs Paradock brings the guests some drinks and her husband brings them some eatables. They ask them to enjoy, "Let us laugh with those we tickle... Let us weep with those we expect to tear gas. Let us throw back our heads and laugh at reality, which is an illusion caused by mescaline deficiency; at sanity, which is an illusion caused by alcohol deficiency; at knowledge, which is an illusion caused by certain biochemical changes in the human brain structure during the course of human evolution... Let us laugh at thought, which is a phenomenon like any other. At illusion, which is an illusion, which is a phenomenon like any other..."

The First Comedian thinks of the earth as flat and the discussion about it prolongs.

Act Two opens with new characters. Author comes. He speaks of Portugal, tragic relief, while Bro Paradock speaks of the absence of repetition as the fundamental law of life;

BRO PARADOCK: Oh! The fundamental law of life... is a complete negation of repetition! But I find that a certain movement of head or arm, a movement

always the same seems to return at regular intervals. If I notice it and it succeeds in diverting my attention, if I wait for it to occur and it occurs when I expect it, then involuntarily I laugh. Why? Because I now have before me a machine that works automatically. This is no longer life, it is automatism established in life and imitating it. It belongs to the comic.

MRS PARADOCK: Good. And what does he say on page fifty-eight?

MR PARADOCK: He says, We laugh every time a person gives us the impression of being a thing. You've marked it. But where does all this get us?

MRS PARADOCK: You'll see. These two are Bergson trained.

MR PARADOCK: They'll be like that for hours yet. The two comedians begin to stir.

MRS PARADOCK: Will they?

The two comedians look around them as though coming out of a trance.

Second Comedian leaves around his chair and advances to the front of the stage. First Comedian follows:

SECOND COMEDIAN: You could call this intellectual slapstick.

FIRST COMEDIAN: We are, metaphysically, the Marx Brothers.

SECOND COMEDIAN: Presenting the custard pie comedy of the abstract.

FIRST COMEDIAN: Quintessentially.

SECOND COMEDIAN: And working to a blueprint.
 FIRST COMEDIAN: The fundamental law of life is a complete negation of repetition! But I find that a certain movement of head or arm, a movement always the same, seems to return at regular intervals....If I notice it and it succeeds in diverting my attention, if I wait for it to occur and it occurs when I expect it, then involuntarily I laugh. Why? Because I now have before me a machine that works automatically. This is no longer life, it is automatism established in life and imitating it. It belongs to the comic.²

The above passage evinces the presence of humour in Simpson's comedy. Simpson introduces the dialogue of music in his comedy. Mr Paradock mimes something illogical, "Two in the circle two in the circle two in the circle two in the circle at seven and six, and six and five, and five and four, and four and three and two in the circle at six and five, and five and four, and four and three, and three and two in the circle at four and three, and three and two in the circle at three and two, and one and naught."³

There is a Technician speaking about the conduction of a play. Some typical characters like Prayer and Response speak in a merry-making. The Paradocks' reason for inviting the comedians is stated thus when Mrs Paradock asserts: "...Bro and I need some good comedians in the house to prevent us quarrelling all the time."

The Paradocks buy the toys of some animals like serpents. They buy the toy of an elephant. They like to call it with different

names like Trench and Oedipus Rex. The comedians chat and amuse the old couple. The Author refers to his failures in the play. Critics come there finally. The Critic has many followers like Pepper, Salt, Mustard, Mrs Vinegar and others. The Critic asks others as to the quality of the comedy. Pepper says it is a hotchpotch; and Mustard says it is a producer's play. The Chairman of the team says, "We seem to be getting away from the play itself. Can we try to reach agreement on what kind of production this is? Is it a comedy. Denzil Pepper-what do you think about this play as a comedy?" to which Pepper replies: "What do I think about it as a comedy? I believe I laughed once. So, technically I suppose the play could be a comedy."⁵ So he seems to think *A Resounding Tinkle* must be a comedy of errors. Likewise the Author appears at the end of the play and says, "What a waste of talent it's all been. What a waste!"⁶

Nonsense and satire are mingled with parody here. Martin Esslin observes, "N. F. Simpson's plays are highly intellectual entertainments. They lack the dark obsessiveness of Adamov, the manic proliferation of things in Ionesco, or the anxiety and menace of Pinter. They are spontaneous creations that often rely on free association and a purely verbal logic and lack the formal discipline of Beckett. As Simpson himself put it in one programme about to become detached from the main body, "No attempt, well intentioned or not, should be made from the audience to nudge these back into position while the play is in motion. They will eventually drop off and are quite spontaneity."⁷

N. F. Simpson's second play *The Hole* is equally interesting. The theme of the play is the exploration of the relativity of our vision of the world. The play was first performed at the Royal Court in

December 1957. Here a group of characters congregate around a hole in the street, discussing what it might be, each of them in turn seeing different things happening in its dark opening. There is visionary thinking that the hole stretches away from him in every direction known to the compass. The more commonplace characters arrive there and watch the hole projecting their own preoccupations about it. The discussions around the hole become a survey of the fantasy-life of an English suburb. The discussion, in Martin Esslin's words, "...starts with sports, ranging from dominoes to cricket, boxing, and golf; proceeds to nature, turning the hole into an aquarium housing a variety of species of fish that can be discussed with expertise; then turns to crime and punishment and violence, demands for torture, execution, and revenge; and, having aroused the emotions of all concerned, culminates in fantasies of a political nature-the violence of both chauvinism and revolutionary action. After all this, a workman emerges from the hole and informs the bystanders that it contains a junction box of the electricity supply. The intellectual of the group Cerebro accepts the statement. But his opponent Soma accuses him of the deprivation of mystery surrounding it. Gradually some sort of metaphysical significance is attached to the event. The technological facts have been turned back into a vague emotional mumbo-jumbo. Critics think the play is a masterpiece. It is observed, "*The Hole* is a philosophical fable."

Simpson's next play *One Way Pendulum*, a two act play written in 1960. It was first performed at the Theatre Royal, Brighton in 1959. It has many characters like Kirby Groomkirby, Robert Barnes, Mabel Groomkirby, Sylvia Groomkirby, Aunt Mildred, Mr. Gantry, Arthur Groomkirby, Stan Honeyblock, Judge, Policemen

Usher, Clerk of the Court, Prosecuting Counsel and Defending Counsel. Simpson combines the theme of philosophical nonsense with suburban nonsense in this play *One Way Pendulum*. When a critic asked Simpson about the meaning of the title, the author is reported to have replied that the name is just a name as London or Simpson. It is a kind of signpost indicating that the contents of the play are paradoxical. The first sub-title of the play when it was staged at the Royal Theatre, London, in 1959, was 'An Evening of high drung and slarrit.' Later the subtitle was changed to 'A farce in a new dimension.'

As in *The Hole*, a group of characters is presented and each of whom is preoccupied with a private world of fantasy. As Simpson says, "In these plays each man is an island. The whole point about the relationship in the family is that everyone is in fact preoccupied with his own interests and makes very little contact, except superficially, with the other characters in the play."¹⁰ The family in question is the Groomkirbys. Arthur Groomkirby, the father of the family works in a private enterprise as a keeper of metre. Like everyone he has a hobby. He constructs model structures. He builds up a model of the court in his living room. Arthur's son Kirby Groomkirby who has trained himself by the Pavlov method is engaged on a gigantic educational enterprise. He wants to teach five hundred 'speak-your-weight' weighing machines to sing the 'hallelujah' chorus from the Messiah. He thinks if they can speak they can sing as well. He makes some progress. He thinks once they sing they can be transported to the North Pole and attract tourists. He even wants some holocausts to take place on the earth. The teenage daughter of the family Sylvia is also preoccupied with the theme of death.

She is unhappy with human conditions. There is an old aunt in wheelchairs and she is treated as a thing. The mother of the family Martin is highly eccentric. She exploits the maidservant at home.

In Act two the home-made Old Bailey (a model of the court) is suddenly filled with judges and lawyers. Arthur Groomkin is summoned for cross-examination. Later it is announced that the accused is his son. The play ends with a note of despair. Martin Esslin observes, "*One Way Pendulum* owed its considerable success with the public to the sustained inventiveness of its nonsense and, in particular, to the brilliant parody of British legal procedure and language in the court scene, which occupies almost the whole of the second act. In fact, however, the play is far less amiable than it appears at first sight. What seems little more than a harmless exercise in upside-down logic is essentially a ferocious comment on contemporary British life."¹¹ The play depicts the fact that suburban people are preoccupied with their private thoughts. Automatism is a key image here. To lead an emotional life, Kirby has to throw himself into unconsciousness; only then can he indulge in sex. When awakened from one of these stupors by his Pavlovian cash-register bell, he angrily exclaims, "I might have been dreaming... Might have stopped me stone dead in the middle of an orgasm."¹² It is this habit and social conventions are the deadeners of a society that has lost its authenticity. *One Way Pendulum* portrays a society that has become absurd because routine and tradition have turned human beings into Pavlovian automata. In that sense, Simpson is a more powerful social critic than any of the social realists. Martin Esslin thinks his work is proof that the theatre of the absurd is by its very means unable to provide highly effective social comment.

Notes & References

¹Harold Pinter, *The Caretaker*, 32.

²Harold Pinter, *The Caretaker*, 57.

³Harold Pinter, *The Caretaker*, 33.

⁴Harold Pinter, *The Caretaker*, 73.

⁵Martin Esslin, *The Theatre of the Absurd*, 249.

⁶Harold Pinter, *Sunday Times*, London, 14 August 1960.

⁷Harold Pinter, *The Room*, in *The Birthday Party and Other Plays* (London : Methuen, 1960) 118.

⁸Martin Esslin, *The Theatre of the Absurd*, 238-239.

⁹Harold Pinter, *A Slight Ache* (London : Methuen and Co Ltd, 1961) 19.

¹⁰Harold Pinter, *A Slight Ache* (London : Methuen and Co Ltd, 1961) 36.

¹¹Martin Esslin, *The Theatre of the Absurd*, 253.

¹²Martin Esslin, *The Theatre of the Absurd*, 258.

BOOK REVIEW

A Study of Shelley's Poetry in the Light of Ācārya Kṣemendra's Aucitya-Siddhānta by Archana D. Tyagi, Shalika Publishing House, New Delhi, 2008, pp 318, Rs 1150/

The present book under-review entitled *A Study of Shelley's Poetry in the Light of Ācārya Kṣemendra's Aucitya-Siddhānta* which is a slightly modified form of doctoral dissertation of the writer is designed especially for those who want to study poetry. The study raises some questions of universal nature and deals with them explicitly. The purpose of this book is to increase the reader's ability to pursue these issues on his own, and - equally important - to make him want to pursue them. Here not only do the author intend to provide the way of analyzing and appreciating poetry but also to give a sense of the pleasure and challenges which come from applying that way, in other words to show that art of reading poetry can be as fascinating and as creative as the art of writing, if we have our own instruments.

The present study aims at analyzing the creative use of language in Shelley's poetry from the point of view of *Aucitya-Siddhānta* (doctrine of propriety) of Sanskrit Poetics. It focuses directly on poetic expression at five levels -- *bhāṣā* (language), *guṇa-alankāra* (*rasa* (excellence, poetic figure and sentiment), *vyākaraṇa* (grammar), *sanskṛiti* (culture) and *kāvya-pratibhā* (creative genius) as a whole - which include twenty-seven constituents of poetry and examining *aucitya* or *unaucitya* in regard to each of these

The author has divided her book into eight chapters. The first

chapter "*Aucitya* in Indian Poetics" which carries five sections, deals with the *Aucitya Siddhānta* as propounded by *Ācārya Kṣemendra*. Dealing with the term, *aucitya* etymologically, it evaluates the development of this doctrine in the Sanskrit poetics from *Acarya Bharata* onward. The second chapter "*Aucitya* and Western Poetics" attempts to explore a significant area of intersection between the Sanskrit and Western Poetics viz. their views on a poetic expression as an appropriate speech, with a view to revealing affinities and parallelism between the two. Here *aucitya* has been regarded as the basal principle of all poetic speech by both Sanskrit and Western Poetics. It unfolds that although the Western concepts, regarding the poetic speech, are not as comprehensive and multi-dimensional as *aucitya*, they might be taken as its aspectual realization in a different critical climate. The third chapter "*Bhāṣā-aucitya* (propriety of language)" operates at the expressiveness of the phrase, sentence and meaning in narrative. It is because of *bhāṣā-aucitya* that Shelley's poetry bears striking graceful qualities, captivating charm of phrase, sentence and meaning in narrative, elegant but sparse ornament, tasteful sentiments, tender-heartedness and elegance of expression. The fourth chapter "*Guṇa-alaṃkāra-rasa-aucitya* (propriety of excellence, poetic figure and sentiment)" underlies uniqueness of Shelley's poetry, caused by the appropriate use of excellence, poetic figure and sentiment. Here *aucitya* is exhibited as the soul of *guṇa-alaṃkāra* and *rasa*. Shelley has demonstrated a very perspicuous and appropriate experiment of all these artistic devices consciously or unconsciously. The fifth chapter "*Vyākaraṇa-aucitya* (propriety of grammar)" places the tremendous reliance of Shelley upon the grammatical devices. It includes all appropriate turns of expression

caused by verb, case-ending, gender, number, adjective, preposition, particle and tense. Though Shelley uses all the sub-varieties of grammatical propriety in his poetry, he prefers propriety of verb and propriety of adjective. He, by his use of propriety of verb, creates new expression in different ways. In his poetic language, the subject being cohered with verb, communicates appropriately, the second subject attains excellence in relation to the same verb; the adverb goes to qualify it; the metaphorical superimposition heightens the beauty of the verb forms; and lastly, the direct object, though concealed, gets charmingly communicated. By the transposition of cases, genders, numbers and adjectives, Shelley produces artistic charm and beauty. As far as the prefix, particles and tenses are concerned, they are not merely grammatical devices to Shelley. He uses them to heighten the excellence of expression. In fact, all these forms and literary turns are used by Shelley together in such a way as to enhance the beauty of one another, resulting into the artistic charm reminiscent of myriad-faced beauty. The next chapter "*Sanskriti-aucitya* (propriety of culture)" exhibits that all the sub-varieties of the *sanskriti-aucitya*, as advocated by *Acarya Kṣemendra* are present in Shelley's poetry in an excellent way. The spontaneous description of the country by Shelley creates poetic delight and surprise and causes loftiness in his *deśa-aucitya* (propriety of country). On account of this very loftiness, the expression possesses an overwhelming emotion. Shelley treats *kula-aucitya* (propriety of family) too, in such an apt way as his poetry attains high kind of excellence. As far as *vrata-aucitya* (propriety of custom) is related, it finds its way in Shelley's poetry through figurative language and works as a means to create a current of feelings and sympathy.

between the inanimate and animate. *Sanskriti- aucitya*, as in the previous chapter, is no more regarded as the largest unit of *aucitya*. The concept of *aucitya* opens possibilities of the analysis of a text from the wider than - *sanskriti* perspectives. It is really remarkable that Shelley does not conclude his analysis of propriety at the level of *sanskriti* but goes far ahead. After "*Sanskriti-aucitya*", the next chapter of the work is "*Kāvyapratibha-aucitya* (propriety of creative genius)". This chapter includes *tattva* (truth), *sattva* (disposition), *abhiprāya* (motive), *svabhāva* (nature), *sārasaṅgraha* (essence), *pratibhā* (genius), *avasthā* (state), *vicāra* (thought), *nāma* (title) and *āśirvāda* (benediction). By 'truth', like Keats and others, Shelley means 'reality', 'real truth', which is the basis of *tattva-aucitya* (propriety of truth) in Shelley. Shelley holds strongly, that poetry does benefit men, and benefits them morally wherein lies the seeds of Shelley's *sattva-aucitya* (propriety of disposition). To Shelley, when expression attains a heightened beauty due to the application of acquired skill, we have *abhiprāya-aucitya* (propriety of motive). Shelley's powerful feelings in a simple and unsophisticated phraseology seem to equate with *svabhava-aucitya* (propriety of nature). A lapidary quality has made Shelley one of the most quotable poets of his generation. He appreciates the summing up of the message of a poem in a terse line or two and the result is *sārasaṅgraha -aucitya* (propriety of essence). Like a talented poet, Shelley creates overwhelming emotions or emotional states in his poetic composition through his *pratibhā* (genius) and creates *pratibhā -aucitya* in his poetry. *Avasthā- aucitya* (propriety of state) creates beauty and novelty in Shelley. Shelley, like Prospero in the mantle of invisibility, or like the poet in his own lyric "To a

Skylark", is often hidden in the very light of his *vicāra* (thought) and produces his most harmonious thought which lies in the clear justification of deeds. The titles of Shelley's poems are also replete with a kind of propriety. In his poetry a symbolic mark or title, the source story produces a remarkable beauty. Shelley is very sensitive about his poetic creation using *nāma-aucitya* (propriety of title) but his titles often do not possess propriety. The poet has also realised thoroughly and intensely the forceful influence of *asīrva* (benediction). Thus Shelley's poetry has a unique universal appeal generated by the various proprieties of *kāvya-pratibhā-aucitya*.

What is discernible throughout the book is a stupendous scholarly work unraveling and demystifying Sanskrit Poetics, with lucid elucidation of all the principles within the framework laid down by ancient critics and revealing it in its glory and magnificence invoking responsive readers not only to get initiated into an appreciation of what is in our native culture, but also in using Sanskrit Poetics as a yardstick to evaluate and assess poetry of an alien country and an equally alien language, English. The author has successfully inspired the reader to feel that criticism is no Herculean task but it is thoroughly invigorating, delectable and elevating experience. The forward written by Prof. Shrawan K. Sharma, Dept. of English, Gurukul Kangri University, Haridwar is a graphic presentation of this view. It is very well in accordance with the purpose of the book.

Satendra Kumar

Influence of the Bhagavad-Gita on the Poetry of W.B. Yeats
 by Shambhoo P. Sundariyal, Shalabh Publishing House, New
 Delhi, 2008, pp189, Rs 600/

The present book under-review entitled *Influence of the Bhagavad-Gita on the Poetry of W.B. Yeats* focuses the impact of the *Bhagavad-Gita* on the religio-metaphysical sensibility of William Butler Yeats and brings spiritual awakening which was resultant after he had made serious study of this Indian scripture. *The Bhagavad-Gita* stands out as the scripture universal, which has guided the people as a bulwark to seek their spiritual moorings in the sea of *Maya* or illusion and helped them find out their ultimate goal. The teachings of the *Bhagavad-Gita* have no geographical boundaries and they have reached every nook and corner under the sun, to salvage the ailing humanity and granted the people spiritual freedom. Yeats learned the tenets of Indology and Indian culture and drank Indian saints and great poets like R.N. Tagore. The study shows the impact of the *Bhagavad-Gita*, its concept and enunciation of duty, soul, spirit, rebirth etc. in the whole poetic creation of W.B. Yeats' poetry. The study also highlights Yeats' indebtedness to Indian way of thinking and the whole gamut of scripture bequest which he owned to have borrowed from the study of these holy books. Among the English poets who have been immensely influenced by the teachings of the *Bhagavad-Gita* are William Blake, Matthew Arnold, Thomas Carlyle, Walt Whitman, Aldous Huxley, T.S. Eliot and undoubtedly W.B. Yeats.

The writer has divided his book into six chapters and

judiciously brought his point home before the readers. In the first chapter he discussed the influence of Indian spiritual leaders and scriptures which proved to be the foundation stone of the structure of Yeats' literary output. The views of Mohini, Tagore and Purandara are interspersed throughout the poetry of Yeats and he owes the indelible impact on the formation of his eastern mental make up. In the second chapter the concept of knowledge has been termed as *jnanayoga* or *karma sanyasa yoga* which means a way to God realization enunciated in the *Bhagavad-Gita* is compared with the poetry of Yeats in which he reposes his faith in *Essays and Introduction*. The third chapter deals with duty or *Karma*. Yeats expresses his earnest desire for duty followed by the idea of disinterested action. There is also a detailed description of three modes or *gunas* in his poems. The fourth chapter depicts the concept of God in the poetry of Yeats. He believes in God's absoluteness, all pervasiveness and omnipotence and makes an illuminating description of these attributes of Almighty in his poems. The fifth chapter highlights the poet's concept of soul. Believing in the immortality of soul Yeats emphasizes the idea of rebirth which he thinks necessary for a purgatory process. He wishes life to live to its perfect satiety.

Traveling through the range and variety of W.B. Yeats' poetry a perceptive reader can establish a relationship between the poet and India. This confirms the assumption that the poetry of Yeats has been composed not in a state of vacuum, but is the work of an artist who is conscious of Indian philosophical teachings and responds to its various aspects in an artistic manner. As a whole the present book aims at establishing the influence of the *Bhagavad-Gita* on the mental horizon of W.B. Yeats, which is conspicuously seen in his creative output and bears the philosophical currents - the concept

Knowledge, of Duty, of God, of Soul-derived from the sacred book, besides the influence by the poetic qualities of the *Bhagavad-Gita*.

The current book is in accordance with *the M L A Handbook* so far as bibliography is concerned although the book is not void of manual as well as printing mistakes which are found generally in every book of Shalabh under publication. The writer also took pain in preparing index which is the backbone of any good book. The book is indubitably a nice effort on the part of the writer to project the influence of the *Bhagavad-Gita* on the Poetry of W.B. Yeats. The book will give minister to the scholars as well as the readers of literature who want to study Yeats in particular. The jacket of the book is no less attractive with the sound revitalizing knowledge of the poetry of Yeats and *the Bhagavad-Gita*.

Satendra Kumar

***Quarrelling Self: A Study of the Poetry of W. H. Auden* by Chandra Mohan, Shalabh Publishing House, New Delhi, 2008, pp161, Rs 600/**

The present book which is the modify version of Ph.D. thesis, under-review entitled *Quarreling Self: A Study of the Poetry of W. H. Auden* clearly defines the nature of the quarrelling self in his poetry. He believes that every modern man is haunted by frustration, isolation, anxiety and socio-political pressures. That is why, modern man is always in a grip of tension. His self finds itself at odds with itself and all the ills of society owe their existence due to his quarrelling self. The loss of moral values has done a great damage to the

modern man. He is not able to overpower frustration, disillusionment and degeneration that is prevalent in the atmosphere. The author's agile mind clearly depicts the nature of the quarreling self in this book.

The book deals with the four planes of Auden's poetry. The first plane of his poetry from 1928 to 1932 forms the psychological plane. The poetry of this plane consists of the inner turmoil, tension, emotional breakdown, isolation and alienation of the members of the middle class English society. Here the outer world is used primarily as an image to reflect the inner disturbance and psychological malaise of the individuals. During this plane he wants to cure the psychological malaise of the individuals as well as the society through 'Change of Heart'. It is due to the quarrelling self that the persona of Auden's poetry undertakes a journey

The second phase from 1933 to 1938 forms the socio-political plane. This plane shows Auden's increasing inclination towards political activism and his concern for Marxist ideas and values. In fact, Auden, being more interested in socio-political scenarios than in the individual's psychological maladies, decided to use his art in the service of society. During this period, he made a call for the urgency of struggle and action. With the rise of Fascism and apprehensions about the outbreak of World-War II becoming a reality Auden took upon himself the responsible task of sensitizing the people of their immediate surroundings as well as to their authentic selves. Now Auden has become concerned with man's predicament, his inner and outer struggle and ultimately comes to the conclusion that through the virtues of love, society can be healed up.

The third plane of Auden's poetic development is the religious plane (1938-46) which marks an important change in Auden's

religious and intellectual perspective. He was now fully aware of the difficulties of politically committed writings and so was disillusioned with his earlier role of changing the diseased socio-political scenario. Auden chose a new role for himself as an artist. This inspiration came from Christian existentialist Soren Kierkegaard. In this plane he advocates that man can have God's grace through 'Love' for all mankind. Keeping his feet on the earth he advocates the necessity of spiritual transcendence for the welfare of society and individual. To check the increasing debilitation of man, Auden recommends Christian love as a means to the re-organization of human activity. The final plane of Auden's poetic development covering the period between 1947-73 is the plane of Acceptance and Affirmation. During this period he came out as a shining star with fully matured and mellowed outlook on life.

This examination shows that Auden's poetic development depends upon the nature of the cause of the quarrel within the poet himself. As a whole the study offers an analysis of shifts in Auden's poetry in different periods and stages of his life in general and poetic career in particular in terms of the governing intellectual perspectives that is the quarrelling self.

Though with utmost humility and humbleness he makes no tall claim about it being the last word yet he deserves the praise accorded to him for his through study and great pain that he has taken to embark on this enterprise. The author has had the pain in giving the final touch to his research project. Besides being an interesting reading, I hope the book by C. Mohan is quite praiseworthy and, will prove quite helpful to the students of Yeats.

Mukesh Kumar

By Mallikarjun Patil's Shivanagouda Patil Publications
Dharwad, *In Shakespeare's England*. pp210, Rs. 200/

For nearly ten centuries now Oxford has been casting charm on scholars from all over the world. This magical spell lasted on them for the rest of their lives. Mallikarjun Patil is such scholars whose thirst for learning took him to this great university which is the oldest in the English speaking world.

In Shakespeare's England is a travelogue which stands testimony to the fact that travel is an education in itself. A scholar of Hardy, Patil has begun this travelogue with quite a detailed discourse on travel writing and of those writers who have pioneered this genre.

Like his Oxford doyen Valentine Cunningham, Patil's quest is 'Syssipian' - a quest which includes Bacon's materialistic interest, Thomas Coryat's hunger for knowledge and Bill Aitkin's theological interest and he leaves no stone unturned in his pursuit. When he writes "my journey to England was to enjoy God's creation of this beautiful world" it shows the aesthete in him.

Patil begins with the history of Gulbarga and Mumbai before he sets off for England showing how rooted he is in his native soil. The air route from Mumbai all the way to England is described in minute detail recollecting Shelley's description of the skylark at mid-way stop at Dubai found Patil looking for date trees out of curiosity that comes from wonder.

A sound grounding in a country's geography, history, culture and politics helps one to experience travel better. Patil has brought his almost encyclopedic knowledge of England and its past to

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travel account which makes this travelogue highly informative. The latest technical advancements incorporated at Heathrow and the underground "London Tube" are amazing. Patil's description of the Shakespeare stall and Criterion Theatre where one can see all the abridged versions of the thirty seven plays of Shakespeare in two hours shows the extent to which the Englishmen go to preserve and popularize the bard's heritage.

It is interesting that Patil spent the night on the iron pew at Heathrow finding the lodgings unaffordable. It is wonderful to be amongst beggars and billionaires says Patil with *joy de vivre*.

"Roads in England are as good as Indian floors"- Patil declares driving home the point in the simplest possible way. Patil's tryst with Oxford starts at Jesus College, the spot where the martyrs of the sixteenth century were burnt. And next to it he finds Exeter college where he eventually resides for his summer course. Patil is the only Asian in the group of ninety. Here I like to quote Justice M. C. Chagla from his book *Roses in December* :

On my last night I stood on Magdalene bridge and saw Oxford under moonlight in all its beauty. The dreaming spires were there, and the wisdom of the ancient world beckoned to me to tarry and learn more of it before entering the matter-of-fact world of every day life. And so I drank in the beauty of Oxford for the last time and said good bye to the university to which I owed so much.

Patil has given an extensive account of the great men who

studied at Oxford and its glorious colleges. Dr. Samuel Johnson, Jeremy Bentham, Edward Gibbon, Matthew Arnold - you know them all. The book lover in Patil comes out in his description of the Bodleian Library which incidentally is situated next to Exeter College where Patil is staying. The very fact that an oath is taken to preserve the sanctity of the library speaks volumes of the reverence we have for books. Patil describes in a very lucid and engaging manner the academic system followed there and has spruced up the narrative with interesting anecdotes.

The special lectures by scholars of repute like Craig Rugeley, Jem Posters, Dr. Bernard Richards, Dr. Julia Briggs and others on varied topics make interesting reading. Academic standards at Oxford are high and demanding. This is evident in Patil's account of the syllabus prescribed for the students. Oxford doyens are multi-faceted. They are into music, sports, academics - their approach is essentially multi-disciplinary. In a touching manner Patil likens Oxford to Kashi - the sacred temple town of south India. He writes with an abundant sense of humour that makes this travelogue lively.

It is with a heavy heart that Patil leaves Oxford. He is there for more-and so the next obvious stop--Cambridge. Patil traces the history of Cambridge with the same vigor with which he did Oxford. River Cam is fondly described. The photograph of the mound which was a motte of William the conqueror adds a touch of nostalgia reminding us of the "Mound of the Dead" of Harappa in the Indus Valley Civilisation. Many of the constituent colleges of Cambridge are described in evocative prose. Patil draws striking similarities between the "*gurukula-parampara*" of the Vedic period and the educational system here. No wonder more than six

members of this great university have won Nobel Prizes in the twentieth century. Punting through Cam is a great fun and perhaps the most enjoyable way of moving around the campus. The largest college of Cambridge, Trinity whose photograph is included in the book boasts of twenty eight Nobel laureates. The artifacts and treasures of Fitzwilliam Museum, the museum of Classical Archeology and the Sedgwick Museum of Earth Sciences leave the reader wonder struck.

After Cambridge Mallikarjun Patil visits Stratford to pay homage to the great bard and playwright whose work has left no student of literature untouched. Patil brims with joy on his arrival at Stratford. He retraces his steps to Shakespeare himself on his visit to the village of Shottery. Patil visits the Royal Shakespeare Company and sees the staging of *Hamlet*. A visit to Blenheim Palace, the birth place of Sir Winston Churchill throws light on the life of this great man.

The chapter on Birmingham is both colorful and rich in insight. Birmingham is not only a canal city and a hub of industrial activity but also known for its cosmopolitan outlook as well. Patil found Hindus and Sikhs here living a better life than their brethren back home. "The Forward Statue" which is a symbolic of the citizens of Birmingham looking to the future is a philosophy of life too important to be ignored. The great musical tradition of Birmingham is well brought out in Patil's description of The Symphony Orchestra and the Symphony hall.

It is to be noted here that Patil has dedicated a full length chapter to Edmund Spenser. The Lake District of England cast its magical spell on William Wordsworth and on Patil too. Patil is

reminded of Kuvempu's house in Kuppalli and that of Rabindranath Tagore's Shantiniketan on visiting Wordsworth's home at Cockermouth.

Patil's trip to Casterbridge is evocative of Thomas Hardy. One can feel the deep emotional attachment Patil has for Thomas Hardy in this chapter particularly when he visits Hardy's home, which may well be described as the heart of this travelogue.

Patil experiences the Chaucerian heritage at Canterbury. He has printed the photograph of the historic Canterbury cathedral to the reader's benefit. Every photograph printed in this book has its own significance of its own. After Chaucer, Patil reflects with detachment on the heroic frenzy of Christopher Marlowe and meditates on his favourite poet John Donne. Dr. Samuel Johnson, the cleverest of English letters, the wonderland of Charles Dickens, John Keats, the poet of Beauty and Truth, T.S. Eliot - the poets' poet and the critics' critic and Virginia Woolf, the woman and the writer are dealt in a scholarly manner in this travelogue. Perhaps this book will serve as a fine introductory book for students of English literature.

Patil finally visits London, the eye of the Earth. This is a detailed account with vivid descriptions of Parliament Square, Big Ben, Westminster Abbey and its heritage, River Thames, London Tower and Tower Bridge, Christopher Wren's St. Paul's Cathedral, the British Museum and the Buckingham Palace. The romance of travel and the insatiable hunger for knowledge make this travelogue worth reading.

M. M. Hire

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"LET NOBLE THOUGHTS COME TO US FROM EVERY SIDE"

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Y.K. Sharma

ARNOLD'S CONCEPT OF AN IDEAL MAN AND THE *BHAGAVAD GITA*

Matthew Arnold had read The Gita is borne out by many internal and external evidences and particularly by his letters to his friend Arthur Hugh Clough¹ and some other critical studies on Arnold mainly by Kenneth Allott², E.K. Brown³, H.C. Duffin⁴ and L Thrilling⁵. My thesis *Influence of The Bhagavad Gita on Matthew Arnold*⁶ has proved this point beyond any doubt. Matthew Arnold read The *Bhagavad Gita* through translations. In this works the impact of The *Bhagavad Gita* is clearly discernible. The age in which he was born, was surcharged with orientalism due to the political and cultural intimacy of the west and the east. For this reason coupled with some other family tension, uncomfortable working condition and lastly but the most important, the ugly and miserable life in Victorian England, Arnold developed deep interest in Indian scriptures, particularly in The *Bhagavad Gita*. He wrote to his friend Clough in Sept. 1849,-

"My dearest Clough these are damned times, everything is against one- the height of which knowledge is come to spread of luxury, our physical enervation, the absence of great natures, the unavoidable contact with millions of small ones, newspapers, cities, light profligate friends, moral desperados like Carlyle, our ourselves and the sickening consciousness of our difficulties, but for God's sake let us neither be fanatics nor yet half blown by the mind"⁷.

For these reasons his interest in The *Bhagavad Gita* increased day after days. He carefully studied The Gita translated by Wilkins. In one of his letters to Clough on March 1, 1948 he wrote: "I am disappointed that the oriental wisdom, God grant it were mine, pleased you not."⁸ Arnold and Clough had been acquainting themselves with oriental wisdom sometimes before that date. Again on March 4, 1848, he wrote to Clough: "The Indians distinguish between meditation and absorption, and knowledge; and between abandoning practice and abandoning the fruits of action and all respect their too. This last is a supreme step and dilated throughout the poem."⁹. "The Poem" referred to in the letter is The *Bhagavad Gita*. Arnold's language and few words used in the above letter show that Arnold had read Wilkins *Gita*. Wilkin translates the twelfth *sloka* of the twelfth chapter thus

Knowledge is better than practice, meditation is distinguished from knowledge, forsaking the fruits of action from meditation, for happiness, here after is derived from such forsaking.¹⁰

The word "absorption" was introduced by Wilkins in the fourth *sloka* of the second chapter of The *Bhagavad Gita*. For the Sanskrit words *dhyana* and *samadhi*, Wilkins used "meditation".

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the age of Arnold, several translations were available to him such as Schlegel's Latin translation (1823), Lassen's (1846) and Cockburn Thomson (1855) but the peculiarities of rendering are in none of the translations available to him. Lionel Trilling believes-

Arnold had at his disposal several translations of *The Gita*. I suspect that Arnold read the essay of W. Von Humboldt on *The Gita* (Berlin, 1826) and the improved and amplified Latin rendering of A.W. Von Schlegel (1823)¹¹

These and some other facts have been confirmed by Kenneth Allott with the publication of Arnold's reading lists contained in his three diaries.¹² According to the reading lists published by Allott, Arnold seems to have read lectures of Victor Cousin on the history of modern philosophy and Arnold may have got some information regarding *The Gita* from those lectures. H.F. Lowry in his editorial note to Arnold's letter of March 4 to A.H. Clough suggests that *The Bhagavad Gita* "heavily influenced" Arnold's Resignation and other early poems. But Clough did not appreciate his friend's interest in oriental philosophy. However Arnold could not escape from the Eastern influence as Basil Willey points out, "Arnold is a child of new era and has felt the full strength of the modern spiritual East wind"¹³

The Bhagavad Gita is a landmark in the tradition of philosophical and religious text of India which has very remarkable and distinguished history of its exegesis and translation, both in and outside India. Lord Warren Hastings, in his letter to Nathaniel Smith Esquire, very rightly wrote about this Indian Greatness:

Every instance which brings their real character home to observation will impress us with a more generous sense

of feeling for their natural rights and teach us to estimate them by the measure of our own. But such instances can only be obtained in their writings: and these will survive when the British dominion in India shall have long ceased to exist, and when the sources which it once yielded of wealth and power are lost remembrance ¹⁴

A book like The *Bhagavad Gita* is a source of guidance, comfort, solace and inspiration to many an aching and dejected heart and a wounded, forlorn, torn, souls. The *Gita* is an amalgam of the many currents of thoughts (from the *Vedas*, *Upanishads*), however it remains unique and complete in itself. It shows to men a path of acceptance of worldly duties and relationship and does not deny them merely as an allusion.

The *Bhagavad Gita* in chapter XIV identifies three of persons in the world, with well-marked characteristics. Here Lord Krishna says to Arjuna:

*sattvam rajas teme iti
gunah prakritismbhavah
nibadhnanti mahabaho
dehe delinam avyayam*

(O Mighty armed (Arjuna): the goodness (*sattva*), passion (*rajas*) and dullness (*tamas*) constituents, which spring from nature (*prakriti*), keep tied with the body, the 'avyaya' that is the unmodifiable (*nirvikara*, *Atman*, which resides in the body). ¹⁵

It indicates that it is the power of modes or *gunas* which lead to the appearance of the immortal soul in the cycle of birth and death.

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All these three modes are the primary and main constituents of nature and the bases of all substances. These modes are three tendencies of nature. The Goodness (*sattva*) reflects the light of consciousness and irradiates by it; and so has the quality of radiance. This mode is considered as the supreme mode of all. Passion (*rajas*) has an outward movement and the third i.e. dullness (*tamas*) is characterized by inertia and heedless indifference. The soul who has goodness (*sattva*) possesses perfect purity and luminosity, while the passionate one (*rajas*) has impurity which leads to activity and the soul with dullness (*tamas*) is full of darkness and inertia. The three divisions are on the ethical basis.

Almost corresponding to these three divisions Arnold also refers to three types of persons in the World. Resembling those with energies and darkness (*tamas*) are the persons referred to in the following lines of *Rugby Chapel*:

What is the course of the life
of mortal men on the earth?
Most men eddy about
Here and there eat and drink,
Chatter and love and hate,
Gather and squander, are raised,
Aloft, are hurled in the dust,
Striving blindly, achieving
Nothing: and then they die
Perish, and no one asks
Who or what they have been
Foam'd for a moment, and gone. ¹⁶

This division is taken by Arnold from The *Bhagavad Gita*.
The persons are characterized by Lord Krishna in the following way

*tamas tu ajnanajam viddhi
mohanam sarvadehinam
pramadalasyanidrabhis
tan nibadhnati bharata*

(But the *tamas* (dullness) continent springs from ignorance; and keep, that it confuses all beings. O Bharata: it keeps (them) in bondage by ignorance of duty, idleness, and sleep). The *Gita*, 1126.

Those who possess the passion (*rajas*) are described by Arnold in the following lines:

And there are some, whom a thirst
Ardent, unquenchable, fires,
Not with the crowd to be spent,
Not without aim to go round
In an eddy of purposeless dust,
Effort unmeaning and vain,
At yes; some of us strive
Not without action to die
Fruitless, but something to snatch
From dull oblivion, nor all
Glut the devouring grave: (*Poetical works*, 485-86)

About such persons Lord Krishna says:

*Rajo ragatmakam viddhi
trsnasangasamudhavam*

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tan nibadhnati kaunteya
karmasangena delinam

(The characteristics of the *rajas* (passion) constituent is to keep one engrossed; and know, that desire and Attachment arise from this constituent, O Kauntaya ! it keeps being in bondage by the (Energetic) Attachment for performing Action). (The *Gita*, 1126).

Those who have goodness (*sattva*) are described by Arnold in the following lines of *Rugby Chapel*:

But souls tempered with fire,
Fervent, heroic and good,
Helpers and friends of mankind.

Servants! or sons
shall I not call you? because
Not servants ye knew
your father's innermost mind,
His, who unwillingly sees,
One of his little ones lost-
Yours is the praise, if mankind
Hath not as yet in its march
Fainted, fallen, and died? (*Poetical Works*, 488-89)

These characteristics of goodness (*sattva*) are summed up by Lord Krishna as follows"

tantra sattvam nirmalatvat
prakasakam anamayam
sukhasangena badhnati
jnanasangena canagha

(out of these, the *sattva* (goodness) constituent, which illumines, because it is pure, and which is faultiness, O

sinless Arjuna! keeps (being) in bondage by the Attachment for happiness and knowledge. (*The Gita*, 1125).

Here knowledge means lower intellectual knowledge. Here Goodness (*sattva*) does not free men from the ego-sense. It also inspires desires but for noble objects. The self (soul) which is free from all attachments, is in the cases of goodness is attached to happiness and knowledge. Knowledge is related to mind which is a product of nature and it should be distinguished from the pure consciousness which is the essence of soul. In *The Gita* three type of persons are described as follows by Lord Krishna:

sattvam sukhe sanjayati
rajaḥ karmani bharata
jñānam aurtya tu tamah
pramāda sanjayaty uta

(The *sattva* (goodness) constituent creates an Attachment for happiness, and the *rajas* constituent, for Action: but O Bharata! The *tamas* (dullness) constituent throws a cloak on knowledge, and creates an attachment for 'pramada' (that is, ignorance of duty for forgetfulness of duty). (*The Gita*, 1126)

This has also being made very clear in *The Bhagavad Gita* that all the three modes—goodness, passion and darkness are present in all the human beings, though in different degrees. Nobody is free from them and in each soul one or the other predominates. Men in the world are known as good (*sattavika*), passionate (*rajas*), and ignorant (*tamas*) in accordance with the mode which prevails. Lord Krishna

says:

*Rajas tamas' ca bhibhuya**Sattvam bhavati bharata**Rajah sattvam tamas' cai' va**Tamah sattvam rajas tatha*

(Defeating the *rajas* (passion) and *tamas* (dullness) constituents, the *sattva* (goodness) becomes (preponderant); then he is said to be (*sattvika*) and by defeating the *sattva* (goodness) and *tamas* (dullness) constituents become (preponderant); and by defeating the *sattva* (goodness) and *rajas* (passion) constituents, the *tamas* (dullness) becomes (preponderant)). (*The Gita*, 1127).

Arnold has created a number of characters who embody the characteristics described by Lord Krishna in the above lines. Empedocles and Scholar Gipsy are quite conspicuous in this regard. *Empedocles Om Etha* sets forth a moral and intellectual debate and is critical of both intellectual aspirations as well as moral rebellion against the powers of destiny. In the Act 1 of the poem Arnold shows Empedocles advising his disciple Pausanias how to live in this world and ask him to go back to society. The essence of 'Empedocles' argument is a blending of stoicism, dutifulness and philosophical monism. These doctrines are elaborately discussed by Lord Krishna in *The Bhagavad Gita*. Empedocles warns his disciple that the basic error a man commits is to think that he has a right to bliss, instead of conforming himself to the necessities imposed by the nature of destiny, by what is

The world's course proves the terms
 On which man wins content;
 Reason the proof confirms-
 We spurn it, and invent. (*The Poetical Works*, 174)

Empedocles advised in the line of lord Krishna that man must
 "work as best he can / And win what's won by strife": a man must not
 "fly to dreams, but moderate desires", and accept "the joy there are".
 Here he seems to have been endowed with goodness (*sattava*) which
 aims at light and knowledge. Here activities of a man are free, calm
 and selfless. But Act II shows that Empedocles is unable to follow the
 advice he had given to his disciple only a few hours earlier. As one is
 incapable of action and full of inertia and despondency, he cries:

No, thou art come too late, Empedocles!
 And the world hath the day, and must break thee,
 Not thou the world. With man thou const not live,
 Their thoughts, their ways, their wishes, are not thine,
 And being lonely thou art miserable,
 For something has impaired thy spirits strength,
 And dried its self-sufficing fount of joy.
 Thou const not live with man nor with thyself-
 O sage! O sage! Take then the one way left:
 And turn thee to the elements, thy friends,
 Thy well-tired friends, thy willing ministers,
 And say: Ye helpers, hear Empedocles,
 Who asks this final service at your hands!
 Before the Sophist broad hath overlaid
 The last spark of man's consciousness with words-
 Ere quite the being of men, are quite the worlds

Be disarrayed of their divinity-
 Before the soul lose all her solemn joys,
 And awe be dead, and hope impossible,
 And the soul's deep eternal night come on-
 Receive me, hide me, quench me, take me home.

(Poetical works, 186-88)

In the poem, three important characteristics-Empedocles, Pausanias and Callicles objectify the modes of nature described in *The Bhagavad Gita*. Empedocles who beings marvelously in Act I embodies nostalgia and dialogues which in a way characterize the inertia (*tamas*). Man with heedless indifference (*tamas*) is dull and inert, his mind is full of darkness and confusion and his whole life submitted to environment. Pausanias, the disciple is more practical and is less obsessed by the memories of past joys. He embodies the cheerful stoicism by which intelligent men can alone survive in the world. The man of passion (*rajas*) is restless, full of desires for things outward. He represents passion (*rajas*). The third character, Callicles, is young and he is a poet. He embodies the aesthetic consciousness which records the movement of life, with detachment and serenity, moving in the special world of nature with ease and self-assistance. The activities of a man of goodness (*sattavika*) are free, calm and selfness. He represents the goodness (*sattva*).

Scholar Gipsy is commingling of passion (*rajas*) and goodness (*sattva*). Arnold describes him as full of passion prior to his leaving Oxford and going to the gypsies:

Of pregnant parts and quick inventive brain,
 Who, tired of knocking at preferment's door,

One summer-morn forsook
 His friends, and went to learn the gipsy lore,
 And roamed the world with that wild brotherhood,
 And came, as most men deemed, to little good.

(*Political Work*, 359)

Escapism from duty has never been approved of by Lord Krishna in *The Bhagavad Gita*. The third mode of life, i.e. inertia (*tamas*) has been condemned by Lord Krishna. But scholar Gipsy is not an escapist. He renounces the world and its pleasure for the sake of some 'light' or 'spark'. He reminds us of Gautam Buddha, Mahavi Swami, Dayanand and Vivekanand. Wilson Knight's assertion that Scholar Gipsy is the type of the sage extolled in *The Gita*¹⁷, displays his correct understandings of the Indian scripture. Perhaps Arnold knew it that in the west like *Bhagavad Gita*, Scholars Gipsy could not be properly understood and appreciated. It was because of the fact that he wrote to Clough:- "I am glad you like the 'Gipsy-Scholar' but what does it do for you? Homer animates Shakespeare animates in its own poor way. I think Sohrab and Rustam animates the Gipsy Scholar at best awakens a pleasing melancholy. But this is not what we want: "The complaining millions of men/Darken in labour and pain" "What they want is something to animate and enable them not merely to add rest to their melancholy or grace to their dreams"¹⁸.

Scholar Gipsy represents not only goodness (*sattva*) of *The Bhagavad Gita*, but also the higher ideal or rejecting action and all fruits to attain the 'light'.

Arnold's concept of an ideal man as illustrated in *Rugby Chapel* and in some other poems unmistakably recalls to mind the perfect

man of *The Bhagavad Gita* as the harmonious embodiments of all the virtues. An ideal man according to *The Bhagavad Gita* is one who is active as well as thoughtful, who is devoted with a sense of detachment. Arnold's father Dr. Thomas Arnold was in his own way a great man. He has extraordinary force of character and strength of will. He absolutely single mindedly and selflessly devoted to his duty. Carlyle who once stayed with Dr. Thomas Arnold, might have glorified him as The Hero as Schoolmaster, as like a Carlylean leader, he was in communion with the universal truth. Trilling writes:

Every one knows the story of the Rugby Victory how, like the Abbot Samson taking over St. Edmundsbury. Arnold found a scene of material and spiritual Desolation, how he faced down the opposition of Subordinates and students, gathered power into his hand and mold the school to his will, creating slowly its moral and intellectual tone.¹⁹

To his son fifteen years after his death, Dr. Arnold was a light shining in darkness. Through his favorite imagery of light and darkness, Arnold sets out the spiritual light and dark of man's mind in England of his time. He finds intellectual lethargy and polished faith in his age. He feels that most of the people are selfish and care for their own ends and successes, unregardful of the fate of others. Sense of comradeship and fellowship and fellow-being is missing and people are blindly given to worldly pursuits, negligence and deserting their companions. In the midst of such selfishness only his father could have worked not for himself but for others who were incapable of reaching their goal:

But thou would'st not alone
Be saved, my father! alone

Conquer and come to thy goal,
 Leaving the rest in the wild.
 We were weary, and we
 Fearful and we in our march
 Fain to drop down and to die.
 Still thou turnedst and still
 Beckonedst the trembler, and still
 Gavest the weary thy hand.- (*Poetical works*, 487)

Arnold feels that in such an age only an enlightened man of the type of his father with spiritual aspirations, selfless dedication and more commitment, could salvage the suffering humanity:

Still, like a trumpet, dost rouse
 Those who with half-open eyes
 Thread the border-land dim
 'Twixt vice and virtue, reviv'st,
 Succourest- this was thy work,
 This was thy life upon earth.- (*Poetical works*, 484)

This idea of Matthew Arnold is almost a reproduction of the following words of Lord Krishna in *The Bhagavad Gita*:

abhayam sattvasainsuddhir
jnanayog auyavasthitih
danam damas' cayo jnas' ca
svadhyas tapa arjavam

(Fearlessness, a pure and sattvika temperament, '*jnanayoga-vyavasthiti*' [that is, the well calculated proportionment of jnana (-marge) and (karma-) Yoga], generosity, endurance, sacrifice, '*svadhyaya*' (that is,

following the religion prescribed for one's status-in-life), performing austerities, straight-forwardness). (*The Gita*, 1148).

In the Victorian age, while on the one hand, with the rise of the middle class to power, the rapid pace of all round economic and industrial progress and the political expansion of the empire, the idea of progress gathered momentum, on the other hand, owing to evils of the industrialization, inequality and injustice, poverty and moral laxity, the condition of England became very bad like Modern India. In the so called 'unpoetic' and 'unheroic' Victorian age, Matthew Arnold very significantly highlights the question of an ideal man in his father and involves his spirit to save mankind from catastrophe:

Then, in such hour of need
Of your fainting, dispirited race,
Ye, like angles, appear,
Radiant with ardour divine!
Beacons of hope, ye appear!
Weariness not on your brow,
Ye alight in our van! at your voice,
Panic, despair, flee away.
Ye move through the ranks, recall
The stragglers refresh the outworn,
Praise, re-inspire the brave!
Order, courage, return.
Eyes rekindling, and prayers,
Follow your steps as ye go.
Ye fill up the gaps in our files,
Strengthen the wavering line.

Stablish, continue our march,
 On, to the bound of the waste,
 On, to the city of God. (*Poetical Works*, 489-90).

These lines embody the dedication, moral earnestness, steadfastness of purpose and selfless devotion of an ethical and intellectual leader as envisaged in *The Bhagavad Gita*. According to *The Bhagavad Gita*, the path of work is a means of liberation quite as effective as that of knowledge. The two modes of life are equally important. In the works of enlightened, the self-sense and expectation of reward are absent. Elucidating these ideals Lord Krishna says to Arjuna:

*na karmanam anaranbham
 naiskarmgam puruso snute
 na ca samnyasanad eva
 siddhim sanadhigacchati*

(But) it is not that a man attains *naiskarmya* (that is, performing Action after destroying its binding force-Trans.) by not commencing Action; nor less one attain Perfection by merely making a Renunciation (*tyaga*) of Action.] (*The Gita*, 911, (Also see chapter III, Sloka 3, 910)

Lord Krishna says emphasis on the state where one is unaffected by work. According to the divine law, we are bound by the results of our actions. Every action has its natural reaction. *The Bhagavad Gita* does not advocate for renunciation of work but renunciation of selfish desire.

The father of Arnold is delineated as a unique combination of

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the two modes of life, enunciated in the above lines of *The Bhagavad Gita*. The poet portrays his father virtually as a prophet, one of the rare 'souls tampered with fire' who inwardly commune with the higher 'father's inner most mind': he depicts him with a succession of life-going image- giver of light, 'mighty oak', faithful shepherd, through the world's rocky wilderness; such men are themselves, fathers to ordinary man kind, included among 'The Lord's Messenger' His ideal was 'work is worship'. The following description of Arnold's father in *Rugby Chapel* corresponds to the perfect man of *The Bhagavad Gita*:

O strong soul, by what shore
 Tarriest thou now? For that force,
 Surely, has not been left vain!
 Somewhere, surely, afar,
 In the sounding labour-house vast
 Of being, is practiced that strength,
 Zealous, beneficent, firm:

Yes, in some far- shining sphere,
 Conscious or not of the part
 Still thou performest the word
 Of the spirit in whom thou dost live-
 Prompt, unwearied, as here!
 Still thou upraisest with zeal
 The humble good from the ground,
 Sternly represent the bad!

(*Poetical Works*, 483-84).

The Bhagavad Gita attributes greatness to those who maintain

equipoise in pleasure and pain. These attitudes of pleasure and pain are determined by the force of habit. Arnold shows that his father possessed the rare quality of emotional and mental equilibrium, irrespective of adverse situation and never left his path, though he set with unshakeable miseries. (*Rugly Chapl*, 11. 134-144). This situation echoes the characteristics of a Jnanam described by Lord Krishna in *The Bhagavad Gita* (Ch.II. Sloka 15, 872).

Arnold believes that his father was in line of greatman of the past who helped people attain salvation and light. The pious life, commitment to duty and achievement of his father convince him that the stories commonly told about the greatman of the past must be true:

And through thee I believe
 In the noble and great who are gone;
 Pure souls honour'd and blest
 By former ages, who else-
 Such, so soulless, so poor,
 Is the race of men whom I see-
 Yes! I believe that there lived
 Others like the men of the crowd
 But souls tempered with fire,
 Fervent, heroic, and good,
 Helpers and friends of mankind.

(*poetical Works*, 488).

These lines by implication also mean that salvation of society has always been due to the efforts of greatmen. Masses imitate the standard set by greatmen. *The Bhagavad Gita* underlines the fact

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that the greatmen are the path finders and trend-setters who blaze the trail that other man follow:

Yad-Yad acarati s'resthas

tad-tad eve'taro janah

Sa yat pramanam kurute

Lokas lad anuvartate

(Ordinary people do what is done by the Exalted (that is, by the self-Realised *Karma*-Yogin). That thing which is accepted by him as corrects is followed by people). (*The Gita*, 927).

In his prose treatise *Culture And Anarchy*, Arnold asserts that men of culture are the true apostles of equality. He points out that the great men of culture are those who have had a passion for diffusing, for making prevail, for carrying from one end of society to the other, the best knowledge, the best idea of their time. These ideals of a great man exemplified by Arnold in his shorter and long poems written on Shakespeare, Wordsworth, Sohrab and Rustam; Clough, Willington, Cromwell, etc., referred to the qualities of an ideal man as envisaged in *The Bhagavad Gita*. In his famous sonnet "*Shakespeare*", he finds the image of a perfect man as underlined in *The Bhagavad Gita*:

----- For the loftiest hill,
Who to the stars uncrowns his majesty,
Planting his steadfast footsteps in the sea,
Making the heaven of heavens his dwelling-place,
Spares but the cloudy border of his base,
To the foiled searching of morality;

And thou, who didst the stars and sunbeams know,

Self-schooled, self-scanned, self-honoured, self-secure
 Didst tread on earth unguessed at- Better So.

(*Poetical Works*, 39-40).

In a small poem "*Written in Emerson's Essays*", Matthew Arnold shows that the manifestation of the qualities of a perfect man is possible in any form and he may assume any role to salvage mankind. (L. 10-15). The men Arnold most admired were those who had demonstrated their ability to analyze society from a position of intelligent detachment. As in the case of *Bhagavad Gita* as well as of Carlyle, Arnold's hope for the future rests almost entirely on the ability of ideal man who have the capacity to develop within themselves the qualities of high reason and detachment and who place themselves at the service of the mankind as a whole. According to *The Bhagavad Gita* a man can attain perfection by knowing (*Jnana*) the Reality or by adoration and love (*Bhakti*) of the Supreme or by doing duty (*karma*) after subjecting the will to the Divine purpose. But faith is the basis of *Bhakti* and *Bhakti* may lead to knowledge or *Jnana* or wisdom:

sraddhavanil labhate jnanam
satparah amyatendriyah
jnanam labdhva param santim
acirena dhigacchati

(That person having faith, who having acquired control over the senses, pursues this knowledge, (also) acquire it and when he has acquired knowledge, he immediately afterwards experiences the highest peace.) (*The Gita*,

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Matthew Arnold creates a character of an ascetic in one of his poems *Stagirius* published in 1849. The ascetic is devoid of any desire and has an unflinching faith in God. His picture, given in the following lines of the poem, resembles the ideals enshrined in the above quoted sloka of *The Bhagavad Gita*:

Thou, who dost dwell alone-
 Thou, who dost know thine own-
 Thou, to whom all are known
 From the cradle to the grave-
 Save, Oh: Save.
 From the world's temptations
 From tribulations,
 From that fierce anguish
 Wherein we languish,
 From the torper deep
 Wherein we lie asleep,
 Heavy as death, cold as the grave,
 Save, Oh! Save. (Poetical Works, 34)

The teachings of *The Bhagavad Gita* had an intense appeal to Arnold because his inner life was governed by striving towards an ideal of moral projection. His emphasis on inner cultivation was directed against the Victorian worship of material gains, the triumphs of the mechanical individualism and 'do as you like' which became the common mode of life in the society. Arnold in accordance with the essence of *The Bhagavad Gita*, maintained that self-control, self-renunciation, love for others and consideration for their well-being as

much as one's own could bring happiness and joy in life. Describing the characteristics of the perfect sage in chapter II of *The Bhagavad Gita*, Lord Krishna says:

prajahati yoda kaman
sarvan partha manogatan
at many eva' tmana tustah
sthitaprajnas tado' cyate

(O Partha! When (a person) abandons all desires (that is *vasana*) of his heart, and is pleased by himself in his own self, then he is called a *Sthitaprajna*) (*The Gita*, 900).

In these lines emphasis is laid on self-mastery, conquest of desire and passion. Arnold's following lines from his poem, "*The Second Best*" deals with a perfect man and they seem to be the English transcriptions of the above Sloka of *The Bhagavad Gita*.

Moderate tasks and moderate leisure,
Quite living, strict kept measure
Both in suffering and in pleasure-
Tis for this thy nature yearns. (*Poetical Works*, 296)

In his poem "*The Lord's Messenger's*" first published in 1861, Arnold gives a clear distinction between ignorant people who perish in the course of life and the enlightened souls who attain salvation Moksha. *The Bhagavad Gita* in chapter IV refers to the ignorant people thus:

ajnas' ca' sraddadhanas ca
sam'sayatma vinasyati

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*na'yam loko 'sti na paro
na sukham samsayatmanah*

(But (he) who has himself neither knowledge nor Faith, such a doubter is utterly destroyed. For the doubter, there is neither this world, nor the next, nor any happiness whatsoever.)- (*The Gita*, 965).

It shows that those who do not have a positive basis for life and on unwavering faith which shows the test of life perish unnoticed. Arnold has these persons in mind when he writes in "*The Lord's Messenger's*":

Some in the tumult are lost:
Baffled, bewildered, they stray.
Some, as prisoners, draw breath.
Some, unconquered, are crossed
(Not yet half through the day)
By a pitiless arrow of death.

(*Poetical Works*, 491-92)

But only an enlightened soul who has performed his duty in accordance with the wishes of God is able to reach back his creator:

Hardly, Hardly shall one
Come, with countenance bright,
At the close of day, from the plain;
His master's errand well done
Safe through the smoke of the fight,
Back to his Master again.

(*Poetical Works*, 491-92)

These lines echo the idea of the following words of Lord Krishna

spoken in *The Bhagavad Gita*:

*manusyanam sahasresu
kascid yatati siddhaye
yatatam opi siddhanam
kascin man vetti tattvatah*

(Only some persons out of thousands make an attempt to attain Perfection; and out of these (numerous) Perfect Beings, who make the attempt, only some gain true knowledge of Me.) (*The Gita*, 1013).

The ideal of Arnold for a perfect man is to attain the divinity of Christ. In the poem "*The Better Part*" published in 1867, he writes:

'Hath men no second life? *Pitch this one high!*
Sits these no judge in Heaven, our sin to see?
'*More strictly, then, the inward judge obey!*
was Christ a man like us? Ah; let us try
If we then, too, can be such man as he.

(*Poetical Works*, 527)

And Arnold knew it that this could be possible only when the following words of *The Bhagavad Gita* were followed, as Christ's life was a living embodiment of these ideals:

*suhrnmitraryudasina
madhyasthavesyabandhusu
sadhusu api ca papesu
samabuddhir visisyate*

(That man, whose reason has become equal towards dear persons, friends, enemies, *Udasinas madhyasthas*

persons fit to be hated, and brethren, as also towards saints and evil minded persons, may be said to be of special worth.) (*The Gita*, 990)

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Soheila Faghfori & Esmaeil Zohdi

RELIGION, EVOLUTION AND THE CONCEPT OF LIFE-FORCE: A STUDY OF THE PLAYS OF G.B. SHAW

A deeper appreciation of Shaw's genius as dramatist would be possible only if we are able to understand his philosophy of life. The concept of evolution is central in any analysis of Shaw's plays specially in the context of the relationship between life, religion and art. Here I am mainly concerned with Shaw's attitude which informs his philosophy and his idea of evolution in his plays rather than his literary merit, itself.

Shaw's idea of creative evolution and his belief in Life Force were opposed to Charles Darwin's theory of evolution by natural selection. In Darwin's theory the survival of the fittest comes about through the elimination of the weak by the strong, but according to Shaw creative evolution means that the fittest are those who survive by superior intelligence and by the exercise of will power, the force

which will gradually evolve a superman, "the philosophic man, who enjoys a supreme awareness of himself and his purpose in life, and who seeks in contemplation to discover the inner will of the world"

Shaw agreed with Schopenhauer that the will is reality directing all human activities, but he did not agree with his philosophy that the will struggles aimlessly, and that life is painful and purposeless. For the betterment of the race and for creating higher intelligence. The striving will is inner necessity for complete expression and full evolution of human race.

Shaw searched the creative purpose of the will which always proceeds in the direction of self consciousness. His religion is a will outside the individual that gives men a goal and is a divinely directed power in the process of evolution. The will in its endeavour to achieve self-consciousness, has created man whose will is more self-conscious than other animals preceding him. That is what Don Juan says in *Man and Superman* : "to life, the force behind man, intellect is a necessity because without it he blunders into death".

Shaw realized the urgency of a credible and healthy religion based on natural and scientific history in place of the supernatural one that has definitely crumbled. He, therefore, put forward his religion of creative evolution. His idea of creative evolution can be seen everywhere in his plays but its main contents are found at two places in the preface to and the Hell scene in *Man and Superman* and in the preface to *Five Plays of Back to Methuselah* but Shaw's creed of creative evolution- the religion of the future, in which rests his *Creative Evolution*, according to Don Juan, in *Man and Superman*, was towards: "higher and higher individuals, the ideal individual being

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omnipotent, omniscient, and infallible³”.

In Man and Superman, no doubt the dream episode is most important, in which by turning Conan Doyle into the hedonistic Devil and Tanner into a contemplative Don Juan, Shaw debated realities and unrealities of our lives. Don Juan, the arch realist, has been confronted by the Devil, a romantic idealist. While Shaw's imagined Superman, Juan, tries to escape the sensual pleasures of hell which are fundamentally unreal and wants to go to heaven, a place of pure thought and contemplation, the Devil assumes a universe without purpose and deems progress only in terms of physical pleasures as his aim of life. Don Juan, like a true realist or a Shavian realist incarnate, believes in a purposeful universe activated by the life Force. That is what Don Juan Says: “That is the working within me of life's incessant aspiration to higher organization, wider, deeper, intenser self-consciousness, and dearer self-understanding”⁴.

Shaw's philosophy of Life Force is based on the conviction that intelligence, self-consciousness and purpose are superior to and more real than blind chance. In a public address made in 1911, he said:

As for my own position, I am, and always have been, a mystic. I believe that the universe is being driven by a force that we might call the Life Force. I see it as performing the miracle of creation that it has got into the minds of men as what they call their will. Thus, we see people who clearly are carrying, out a will not exclusively their own⁵.

The real and of course eternally indispensable function of reason is to devise the means for the satisfaction of the will, whereas the essence of rationalism is to set it up as being the prime motor of human action

the steam instead of the engine⁶.

Thus, reason provides the means for the satisfaction of the will which is real and instinctive. Shaw believed that both intellect and will are a must in the development of the human mind and the human race. He thus rationalized both the intellect and the will, and envisioned in their united function only a better future. But he equally insists everywhere that man must use and develop his power of mind and shouldn't accept anything blindly. He means that brain is the "darling object" of the body and man must use his brain in order to become a Superman. Shaw wrote to William Archer that "much of his writing was a protest against the dread of the will and the blind faith in the intellect."⁷ In other words Shaw wants man to raise himself upto the stature of God. He says: "When you are asked, where is God who is God, stand up and say, 'I am god, and here is God, not as yet completed, just in so much as I am working or the purpose of the universe, working for the good of the whole society and the whole world instead of merely looking after my personal ends.'"⁸.

Shaw looks forward to the possibility of complete self-awareness in accordance with our actions. We must be aware of our purpose and act accordingly. He believes that God is not himself infallible, omnipotent omniscient and almighty, but he is still in complete and needs our help towards his completion. No doubt, Shaw's God is the Life Force, when he speaks of his ideal statesman in relation to God. Summarizing the qualities of the ideal statesman Shaw writes:

Above all, he must not look to God to do his work for him. He must regard himself as the fallible servant of a fallible God, acting for God and thinking for God because God, being unable to effect his

purpose without hands or brains has made us evolve our hands and brains to act and think for him: in short, we are not in the hands of God, but God is in our hands⁹.

Back to Methuselah is an enormously long work in five parts with Shaw's gospel of creative evolution and his belief in Life Force. In the preface to this play he calls himself Neo Lamarckian and believes that the great factor in evolution is use and disuse. He says:

If you have no eyes, and want to see, and keep trying to see, you will finally get eyes if, like a more or a subterranean fish, you have eyes, and don't want to see, you will lose your eyes; if you like eating the tender tops of trees enough to make you concentrate all your energies on the stretching of your neck, you will finally get a long neck, like a giraffe¹⁰.

Shaw is primarily a creative evolutionist and his views on other subjects like economics, politics, history are subsidiary to his advocacy of the cause of creative evolution. He regards everybody as an experiment of the Life Force and looks into history for great men to be dramatized from this point of view. For him the central reality is the Life Force, and his faith in vitalism is evident in his writings. His vitalism made him search for heroic characteristics, for it is through great men that he entertained hope for humanity. As he says:

I am not, I hope, under more illusion than is humanly inevitable as to crudity of this my beginning of a Bible for creative evolution. I am doing the best I can at my age. My powers are waning, but so much the better for those who found me unbearably brilliant when I was in my prime. It is my hope that a hundred apter and more elegant parables my younger hands will soon leave mine as far behind as the religious

pictures of the fifteenth century left behind the first attempts of the early Christians at iconography¹¹.

Back to Methuselah is a battle field of hope and despair. There is an exposure of the action and evolution of the creative will for which Shaw selected the story of Adam and Eve whose will was made dormant by conventions and traditions of civilization: "When Adam delved and Eve span", there was no convention and human reason was in its infancy. They had no accumulated heritage and as their intellect also was not fully developed, the will was more active than it needs to be now. Thus their story exhibits the working of the creative force of Life in its purest forms. Shaw's Adam and Eve are the completed portraiture of primitive men and women free from the influence of conventions and customs.

In Saint Joan, we see that Shaw made Joan's suffering holy because it resulted from her struggle to advance the race. A shrewd country girl of extraordinary strength of mind and hardihood of body and a genius, Joan was in Shaw's mind an instrument of the Life-Force. She was burnt because as a harbinger of Protestantism she threatened the authority of the church, and as a supporter of nationalism she imperiled the power of the feudal lords.

Saint Joan is a good example of Shaw's creative evolution. She is a woman of action with full desire and remarkable character. With all her mysticism, she provides an obvious example of the power of energy and courage. According to Shaw, the vigour and scope of her vital energy particularly distinguish her. Here we can see the glimpse of the religious side of Shaw's nature. Joan is a heroine of history and a heroine of faith. She helped to free the land of France from the

English armies in the fifteenth century and she would obey only the voice of God which as she declared, Spoke to her privately.

Shaw focused in this play on a social and philosophical question: "How can a saint be fitted into a society". On Joan's canonization, Durris's comments are remarkable: "Half an hour to burn you, dear Saint, and four centuries to find out the truth about you¹²". Moreover, Joan's own words touch on this theme of delayed realization of the true worth of saints on the part of humanity: "O God that madest this beautiful earth, when will it be ready to receive thy saints? How long, how long¹³".

The idealists and moralists have burnt Joan in their zeal to preserve the status quo. Though they burnt Joan in the energy of their righteousness and were themselves innocent people, yet their enthusiasm to preserve the conventional morality caused great harm to society. Shaw is depressed here by the tremendous obstacle in the way of the evolution of Life Force. Cauchan's cry in the epilogue: "Must then a Christ perish in torment in every age to save those that have no imagination¹⁴" reveals the Anguish of Shaw's conscience.

Saint Joan was a vital genius and a great experiment in Shaw's concept of Life Force. For him, the man of mind is almost by definition a man of originality, an independent thinker, careless of majority opinion or any opinion other than his own. Joan does not bother about others and only thinks of her own way as she says: "I will not look back to see whether any one is following me¹⁵".

Saint Joan must obey her conscience because it is the voice of God, and the Roman Catholic Church must excommunicate her as a heretic because it can not admit private judgement as a trustworthy

interpreter of the will of God. Shaw in this way shows the conflict between the evolutionary impulse and the established religion. This conflict is the essence of drama. Though the established institutions suppress the evolutionary impulse for the time being in the death of Joan, the evolutionary impulse emerges victorious in the epilogue with the canonization of Joan. So far it is quite obvious that Shaw insisted on the evolutionary purpose of will, self-understanding, self-consciousness, finally producing the race of Superman- the philosophic man-who could enjoy the supreme awareness of himself and his purpose.

Shaw discovered that Life-Force, embodied in a creative instinct, is the only reality in the world. It is constantly working through man by an evolutionary process to achieve higher organization and completer self consciousness. Shaw believes that the super-imposition of morality, unrelated to the Life Force causes much harm and the real progress lies in the evolution of inner quality. The traditional religion being intellectually inefficient to take account of the evolution of reality, it is anathema to shaw but this does not mean that he was against any and every sort of religion. He himself has said: "We must have a religion if we are to do anything worth doing. If anything is to be done to get civilization out of the horrible mess in which it is now, it must be done by men who have got a religion"¹⁶. Here Shaw's definition of religion is what actually religion ought to be, that is to make men better intellectually and morally. He held that if we desire with passionate strength of will to be better and finer people and to live longer, in fact to be changed into superman, and if that strength of will is passed on to our descendants, what we desire will ultimately be brought about. The nations would be ruled in wisdom and virtue, and war and a

other evils would vanish from the earth.

Shaw was to express his views vociferously on all subjects including evolution and the idea of Life Force in order to establish his own philosophy of life. He does not want to abandon even the religion and conventional morality which have been proved corrupt and have brought us down. What we have to do, in his opinion, is to give them a proper direction by turning them for the good of Mankind. That is why, he does not support ethnic revolt but a renewed vigour in the direction of the search for truth and its evolution into reality, and this reality is the reality of his idea which is the idea of Life Force and creative evolution.

Hence, the most characteristic feature of Shavian Philosophy is its indefiniteness. It is based on a tentative vision towards the realization of Godhead. That is why, for Shaw, there is not golden rule. Golden rules are self-denials, death of the purpose of life and self, in short, a total negation of being. Thus, he implies a belief in the exercise of will rather than blind chance as the cause of evolutionary change. He believes that a willful and selective breeding can change a species.

Shaw's theory of evolution is not an invention of his own. It is a part of the world's slowly accumulated body of thought. Later on he became the artist- philosopher or prophet of a new religion, the cult of creative evolution which he described as the religion of the twentieth century and which reveals his concept of Superman as a participator in a great cosmic enterprise. With this religion, he could visualize higher and higher levels of being and a future bright with a supreme force of will.

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Sunita Jakhar

AGYEY'S *APNE- APNE AJNABI* AND HEMINGWAY'S *FIESTA*: A COMPARATIVE STUDY OF THEIR WOMEN CHARACTERS

The American Nobel laureate Earnest Hemingway [1899 - 1961] and the Hindi writer Sachidanand Hiranand Vatsyayan 'Agyey' [1911 - 1987] although hail from occidental and oriental surroundings, consequently underwent almost opposite personal experiences subject to the respective prevalent social and political conditions of their native countries. In Hemingway's case, his art was molded by First World War experiences which could not directly influenced 'Agyey'. However both are great writers. The present attempt has been made in order to make a comparative study of their women characters. It deals with Hemingway's *Fiesta* (1920) and Agyey's *Apne Apne Ajnabi* (1961) in which they have displayed the idiosyncrasies of human life as well as the realistic, lonely and melancholic plight of the women characters

with special reference to Brett from *Fiesta* and Selma from *Apne Ajnabi*. No man/woman is an island. They are complementary to each other, though sometimes they are two different poles.

Gayatri Chakravorty Spivak in *Feminism and Critical Theory* says, to some extent forms the same idea, though in a different way "my own definition of a woman is very simple: it rests on the word 'man' as used in the texts that provide the foundation for the corner of the literary criticism establishment that I inhabit" (Lodge, 495). Thus while discussing the woman characters, the surrounding male characters cannot be left out as characters reveal a lot about themselves by their interaction and behavior with the surrounding characters.

Fiesta (The Sun Also Rises) moves around the life of a group of American youth in whom liberating effects of the First World War and the Industrial Revolution are evident. They are noticeable for traces of Gertrude Stein's 'lost generation', absence of faith in God, rootlessness and a change from sentimental love to satisfaction of the sexual urge. In *Fiesta*, one meets a few women characters but none has the towering personality of heroic dimensions. But "Hemingway broke with convention by creating a brilliant example of the New Woman and dismantled nineteenth century gender lines by uniting love with friendship. His masculine ego did not suffer one iota in the process" (Sullivan, 93)

In the beginning of the novel, *Fiesta* there is Frances, a domination and opportunistic lady whose only aim was to henpeck Cohn. Jake picks up a harlot for fun and introduces her non-seriously to his group as, "I wish to present my fiancée, Mademoiselle George Leblanc." (Hemingway, 14) Brett arrives with a group of young men

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one of them wanted to dance with the harlot. Jake ponders, "I know then that they would all dance with her. They are like that." (Hemingway, 17). Watching Cohn looking greedily at Brett Jake says to Brett on the new admirer as, "I suppose you like to add them up" (Hemingway, 19). The attitude of the men around the woman reveals about the position of a woman in the society.

Brett alias lady Ashley was getting divorced from her former husband to marry Mike Campbell. She preferred male company and did not mind additional affairs. Most of the time intoxicated, this American modern beauty mesmerized men around her. Contrastingly Frances, has traditional values, cares for reputation but is desperate to marry and settle down, "I could have had alimony, but it got the divorce the quickest way." (Hemingway, 39)

Brett is aware of her charms and can spin men around her little finger. She is aware of Jake's admiration for her. During the night visit to Jake's hotel room with the count she sends the count for a bottle of champagne but shares a platonic relationship with Jake and is compassionate for his feelings. Even during Brett's absence from the locale of the novel she is in touch with Jake, through letters or wire. She is true at heart for some relations like the one with Jake which is rare. Even Jake is so attached to Brett that in her absence feels, "as though about six people were missing." (Hemingway, 188)

Another noteworthy thing about these young people is that they are always at leisure pursuing hobbies like fishing, drinking, dancing or having a party. During the train journey a co-passenger sums up the pursuits of the American youth, "travel while you are young." (Hemingway, 68) Further their talks reveal that these young people are idle, and waste precious time insignificantly. During one such

talk Bill reveals Jake's war-wound in the form of a bodily disorder and says "--- women support you. Another group claims you are impotent." (Hemingway, 93).

On the way to Pamplona for the fiesta the youth involve in quarrels, mudslinging and Mike accuses Brett of sleeping around, Mike gets race conscious with Cohn who is a Jew. All characters in the novel are ailing, either physically or psychologically. Initially Romero seems to be a robust bull fighter but he has mental blockage regarding acceptance of Brett as his wife on the condition that she grows her hair and becomes docile.

Brett has a strong conscience, she knows her flirtatious nature is wrong and accepts, "I don't say it's right. It is right though for me. God knows, I've never felt such a bitch." (Hemingway, 153). She repeatedly says, "I do feel such a bitch," (Hemingway, 153). On religion she says, "don't know why I get so nervy in church." and "I'm damned bad for a religious atmosphere." (Hemingway, 174).

Towards the end of the novel Brett epitomizes Shakespeare's quote, 'frailty thy name is woman.' Brett calls Jake at hotel Montano in Madrid as she was in the doldrums. Jake shows heroism in time by rescuing Brett. Jake finds her trembling with sorrowful thoughts, conditions laid down by Romero, Brett is uncompromising and feels she would look frightful in long hair which Romero finds feminine. The incident also high lights the acceptability of a woman as wife only if acquiring certain feminine traits. When Brett says "I'm going back to Mike" (Hemingway, 203) it reveals that a woman even if she is modern and uncompromising feels fulfillment or completeness only with a male. Brett's last dialogue in the novel "Oh, Jake, we could have had such

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a damned time together, " (Hemingway, 207) shows Brett at peace with Jake who accepts her for what she is, and a man is a comforting support not a competitor to a woman.

As far as *Apne-Apne Ajnabi* of Agyey is concerned, it portrays the tussle between eastern and western ideologies of religion, symbolized by the two major women characters Selma and Yokey. Selma is God fearing/loving and represents the eastern ideology while Yokey is an atheist and closer to Brett in this aspect of western ideology. Yokey and Selma perforce stayed with each other for months due to snowfall and adverse weather conditions. Yokey came to the locality with boy friend Paul Soren for sight seeing. The bad weather conditions separated the couple and Yokey was left trapped in the house of Selma with her. On every aspect both the women were poles apart. The suffocating house was no less than a grave to Yokey. As per the western Biblical belief on Dooms Day, Yokey thought that the dead will rise from the graves but this grave i.e. house of Selma entertained two dead bodies in the form of living persons. She feels Selma closer to God and the good angel, at the same time aware of her own malignant and evil thoughts. Here Yokey draws parallel to Brett who too was aware of her inner voice or conscience and accuses herself of bitchiness. Due to the effect of philosophies of beliefs, Selma is hopeful and patient whereas Yokey is impatient and suffers from hopelessness. In this respect Yokey is closer to the American group of Fiesta.

Brett is gregarious and not close fisted or money minded. She spends generously whereas Selma leads an isolated life, she runs a tea shop and is not only parsimonious but also saves money. She has all the qualities of a Jew. The qualities which were associated to Cohn

and was perhaps his only fault of unacceptability by the American group. As *Fiesta* revolves around the activities of the American youth, *Apne Apne Ajnabi* moves around the life of three characters, Selma the tea shop owner, photographer who commits suicide and Yaan the souvenir shop owner.

Selma and Yaan get married in an interesting way. Once while purchasing meat loaf from her shop, due to his inability to pay complete amount, Selma snubs him. Yaan was so hurt by her attitude that he took out the money coins from his pocket and hurled it on her face. Examining hurt face in the mirror Selma repents her own inhumanity. She develops a soft corner for Yaan and proposes to him.

Selma and Brett both are heartbroken in their lives. Brett is rescued by Jake in the end and Selma by Yaan. Initially Yaan rejects Selma's marriage proposal on the grounds that her money is accumulated by unfair means. Selma is heartbroken, remains a recluse for a few days and makes a will of her entire money and property in the name of Yaan. He tears and throws away the papers and accepts the marriage proposal. They both leave the locality to start a family somewhere else. Brett is not seen as a family woman but Selma is blessed with three sons.

Brett, Yokey and Selma, all face loneliness at some time of their life. It is evident from Yokey's diary entries as the language is serious and sombre, Brett towards the end of the novel and Selma after her husband's demise leads a confined life in the house. Sexual relations are wilful in the case of Brett and rape by German soldiers in case of Yokey leaves both the women bitter. Yokey is mentally deranged and

Brett needs Jake's support to recover. Thus Hemingway and 'Ageyey' delineate complexities of female characters. they display the idiosyncrasies of human life as well as the realistic, lonely and melancholic plight of the women characters with special reference to Brett from *Fiesta* and Selma from *Apne- Apne Ajnabi*. In a word, their greatness lies in not only giving flesh and blood to characters but also supplying them with breath of life and make them alive and kicking in the imagination and memory of the readers.

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Kalpana Sharma

HINDUISM AND SCIENCE : A NOTE

Now the West want to know about the Hindu way of life, ancient Hindu art of living, its wisdom and philosophy to enjoy a better future. It is not a wonder now that the West has of late become more curious and interested about our Vedic riches.

Hinduism is not just a religion, it is a scientific way of life. Supreme Court of India in one of its judgments has accepted this reality and ruled, "Hinduism is a way of life." Echoing the same idea noted scholars of Hinduism and the author of Hindu-Joy of life, Utpal Kumar Banerjee says, "Hinduism is a philosophy, a way of life and its celebration. It is a religious and cultural tradition where the enormous variety of beliefs and practices can ultimately be interpreted as a common view of the world."

There are number of phenomenon, which the world perceives as being uniquely Hindu, but which are far more wide spread world wide. The most notable example concerns a thirst quencher. Ancient

Hindus used to store drinking water in brass vessel for good health has been now proved scientifically by researchers. Microbiologists say that water stored in brass containers can help combat many water borne disease....." ¹ Rob Reed worked for this brass study and was quoted the *Nature Magazine*. Reed is a microbiologist at Northumbria University in Newcastle and witnessed villagers and religious people in India storing water in brass vessels. He himself has now found that bacteria are less to thrive in water vessel.

Reed with his co-researchers Puja Tandon and Sanjay Chibber, carried out two series of experiments. They filled brass and earthenware vessels with a diluted culture of escherichia coli bacteria, which can cause illnesses such as dysentery. Then they counted the surviving bacteria after 6, 24, and 48 hours. "the amount of live e-coil in the brass vessels dropped dramatically over time, and after 48 hours they fell to undetectable levels. "Reed told the society of General Microbiology's meeting.-²

Similarly two scientists from the National Environment Engineering Research Institute (NEERI) Nagpur, Dr. Hemant J. Purohit and Manish Kulkarni, have proved through their research that clove oil has a strong antibacterial agent that can purify foul smelling and alkaline well water into sweet water with positive mineral qualities. They have also received US (Patent number 6929810) on August 16, 2005 for their work. It is needless to say that clove is also used by the Hindus in their religious rituals.

'Gaomutra' a cow based product can be found in Japan, chilled half little bottles of bovine under the label of Calpis Water. Gaomutra is widely used as a medicine in Ayurvedic products in India. Cow is

worshiped as mother by Hindus for her protective and useful powers. Cows has got powers to communicate and understand.³

Women in Islamic Saudi Arabia is now dressing up according to age old Hindu Wisdom. Burques made according to Ayurvedic way are very popular in Saudi Arabia. In Ayurveda, these fabrics are called Ayurveda. Only natural cotton and colouring is used so that they are free of toxic irritants. These are also treated with medicinal herbs as prescribed by Ayurvedic texts to improve the healing value, says Rajan whose family has been in the trade for 600 years. Clinical research's at the Government Ayurveda College Hospital Thiruvananthapuram India proved that the fabric was quite effective in skin ailments and arthritis. Even the curtains, liner and mattresses, says Rajan, were made as prescribed in the ancient Indian treatise Charaka Samhita.

Indian Homeopathy medicines are only hope for the ailing astronauts going on the moon. Research's done for the NASA's mission 'Return to the Moon', it was found by the scientists that homeopathy and any other medical system can not cure human beings on moon. Dr. Prateek Benerjee from Calcutta and Dr. Harsh Nigam from Kanpur has send their packages and papers in this regard. 'Return to the Moon' is the dream project of American President George W. Bush. Designs for the colonies on the moon are ready but there is no medical system which can work on moon. Due to the difference in the gravitational force on moon and earth homeopathy medicines will neither be dissolved or absorbed in the human body. Moreover due to the presence of poisonous elements on moon, bio products in the medicines will be destroyed. Due to this reality a symposium was organized by NASA

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at Rutgers University, New Brimswik, America, and they found suggestions of Dr. Prateek Benerjee and Dr. Harsh Nigam very useful.⁴

Similarly in ancient India Jamun was used as a medicine to cure various diseases by Hindu Rishis. Now medical science has found that in the treatment of metabolic syndrome a capsule was made by Jamun which supplied Flavonoid which controls metabolic syndrome. This was founded by Dr. Priyadarshani Meer working as a research scientist in Rumenant Digestive Physiology, University of Kuvata, Canada.⁵

Jennifer Daubewmiel of the University of California found that Yoga can be image booster for women, eliminate eating disorder and kept them in shape, reported Eureka Alert. Now Yoga is taking over botox business in America. Yoga and Meditation can help brain train the attention. This was found by lead author Richard Davidson, Professor of Psychology and Psychiatry at the University of Wisconsin, Madison, which was published in the on line edition of the journal Plos Biology.⁶ Ron Mangum, director of the Center for Mind and Brain at the University of California Davis writes, "It provides neuroscience evidence for changes in the working of brain and mental training in the case of meditation".⁷ Impressed by the yoga and meditation, Hollywood celebrities, businessmen, sports personalities all has started practising this Hindu miracle. Sting, Drew Barrymore, Madonna, Nicholas Cage, Ashley Judd, Seanne Corn etc., etc., are regular performer of this art.⁸

Deeply impressed, corporate America is embracing Hindu philosophy in a big way. *Business Week Magazine* says, phrases from ancient Hindu text such as the Bhagavad Gita are popping up in

management tones and on websites of consultants. Top business schools worldwide have introduced "self masterly" classes that use Hindu methods to help manage boost leadership skills and get inner peace in lives. The magazine calls it "Karma Capitalism".

Citing one example *Business Week*, recounted young executives from corporate America gather in a suburban New Jersey home to hear Swami Parthasarthy one of India's best selling author's on Vedanta to listen about secrets to business success "concentration, consistency and co-operation." He has addressed meetings in B schools like Wharton, Lehmann Brothers and counseling executives on the central message of the *Bhagavad Gita*.⁹ This ancient Hindu art once banished by anti Hindu Communists leader is all set to make a home in the Kremlin next month when new Russian President Dmitry Medvedev who practices Yoga, takes over. Encouraged by his wife Svetlana president elect Medvedev had joined millions of Russians anxious to learn this Hindu art of Yoga. He is expert in 'shirshasana'. Yoga, he explained, helped him relax from the stress of work, "I can even stand on my head," Medvedev told magazine. *Tainy Zvyozd [Secrets of the Stars]* last month.¹⁰ Similarly researchers of Temple University Gait Study Center examined the gait and postural stability of elderly women in popular Iyengar Yoga programme. They found that participants had much faster stride, better flexibility, improved single leg movement and balance and confidence in walking.¹¹

Researchers in Latin America countries have found that recitation of Hindu Hymns and by performing *Havan*s according to Hindu philosophy can increase production in agriculture also.¹² Jul Borenstein of Veterans Affairs San Diego Healthcare System, has found in the

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studies that words like "Om, Ram...." etc, work like a pause button to destress and rest the brain.

In another study, research team of Professor Peter Sleight and Luciana Bernadi from Oxford University and University of Pavia found that listening to Indian classical music could help, if you are suffering from any heart ailment. They used the University of Delhi's, star exponent Professor Debu Chaudhuri's version of the Raga Maru Behang, while conducting the study.

Students at Harvard, MIT etc., download *bhajans* like "Payoji Maine and Raghupati Raghav Raja Ram", and feel energetic singing these *bhajans* said Swami Tyagananda, Hindu chaplin at Harvard and MIT. The West is recognizing and adopting the Hindu culture. The power of Sanskrit has enchanted the West. This is the new truth. The teaching of Sanskrit in the West was started at Yale University under Professor Salisbury. Subsequently Sanskrit spread to Harvard, Berkeley, Chicago, Michigan, Pennsylvania and other campus. Beyond the campus Vedic way of life is fast changing the life at Maharshi Vedic City in Iowa, where nearly three thousand inhabitants perform Transcendental Meditation. The *Indian Business Journal* reports success stories in the Vedic City and explains how Transcendental Meditation enlivens unused areas of brain.

Sanskrit is not only the language of academicians and technologists, New Age sexual healers in the West are using Sanskrit as the language of quasi spiritual erotic experience. As a result of these awareness's Indian gurus are big hit among US corporate. C.K. Prashad, Shivkheda, Vijay Govindrajan, Shree Ravi Shankar Maharaj, Swami Ramdev, Murari Bapu are world hottest business gurus.

Business Week Magazine says Indian business teachers link their theories to or deriving them from Hindu philosophy.

Now a prominent institution in America, Truckee Meadows Community College Nevada will offer classes on Hinduism from next year.¹³ Recognizing, Hinduism, history was made when the Senate of the US state of Nevada opened its session with Hindu prayers. Governor of Nevada, Jim Gibbons welcomed this new development. Director of Interfaith Relations of the Hindu Temple of Northern Nevada Pandit Rajan Zed mesmerized the audience, chanting the Hindu prayers to open the session on auspicious Monday.

Wearing, graceful saffron robes and a rudrakah necklace and traditional Hindu sandal paste tilak on forehead Zed began with a hymn from the *Rig Veda*, "I open my prayer with an invocation to the divine whatever it may be and however we may concern." He read the next prayer from Tattiriya Upanishad, composed around 400 BC. Lieutenant Governor Brian K. Krolicki President of the senate introduced Rajan Zed and all senate stood up as he started chanting the prayers in an impressive way. Large number of ministers, priests from various Christian denominations like Presbyterian, Episcopal, United Methodist, Seventh Day Adventist attended the prayers, to honour and support the great event.

Following the example of Nevada Senate the US Senate made history on Thursday, 12 July 2007, with the first ever invocation of Hindu prayers in its 218 years existence. Here too, Rajan Zed from Nevada, who has been personally invited by Senate Majority leader Harry Reid for the occasion, delivered the prayer.¹⁵ Looking majestic in saffron robes, Zed, intoned "Let us pray, we meditate on the transcendental glory of the Divine Supreme, who dwells inside the heart of

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the Earth, inside the life of the sky and inside the soul of the heaven. May He stimulate and illuminate our mind. Lead us from the unreal to real, from darkness to light and from death to immortality. May we be protected together. May we be nourished together with great vigor. May our study be enlightening.....Peace, peace, peace, be unto all". The text of the prayer will be introduced in the congressional record.

The Hinduism is more a higher way of life than a religion. It is not an esoteric religion designed for and followed by the specially initiated, put a popular philosophy of life. Millions and millions of people for centuries have found comfort in this great religion. Due to this superior reality a growing number of western women are flocking to India in search of love and marriage. Hindu man are sincere honest and committed due to their Hindu Sanskars.

For Russian ladies Indians top, best hubby table and it is needless to say for them Indian means Hindus only. Among the foreigners Indians make the best husband for Russian women, as they are "more open" and share an emotional relationship with family, says country's leading feminist intellectual Maria Arbatova,¹⁶ she said in an interview to Russian Agrarian Gazeta.

Arbatova is a living symbol of feminist movement of post communist Russia. Recently she has published a book *The Taste of India*. She became a household name in 1990's in Russia with her feminist T.V. programme, "I can do it myself". She has married an Indian a few years ago, "after 25 years of keeping marrying Russians", thinks Indian man make ideal husbands.¹⁷

Not only spiritually, Hindu scholars have set forth precise and penetrating words for the scientists and researchers which are not

contingent on ill founded facts, unscientific dogmas or arbitrary fancies. The beginning of modern maths is usually seen as a European achievement but the discoveries in medieval India between the 14th and 16th centuries have been ignored or forgotten. Dr. George Gheverghese Joseph from The University of Manchester says 'Kerla School' identified the 'infinite series', one of the basic components of calculus in about 1350, hundreds of years before Sir Isaac Newton (1643-1727) and Gottfried Leibnitz (1646-1716) at the end of 17th century.¹⁸ The research was carried out by Dr. George Gheverghese Joseph, Honorary Reader, School of Education at the University of Manchester and Dennis Almeida, Teaching Fellow at the School of Education, The University of Exeter. They made these claims while trawling through obscure Indian papers, yet to be published third edition of his best selling book *The Crest of the Peacock: The Non-European Roots of Mathematics*. They also reveal that the Kerla School also discovered what amounted to the Pi series and used it to calculate Pi correct to 9, 10 and later 17 decimal places.

The Manchester University research team chastises those who glorify the tradition of Shruti and laments that if only we had believed in documentation. India would have credited for more marvels of human knowledge. It is surprising that a Briton have deciphered Yuktibhāṣā a medieval seminal from Malayalam, to tell Indians about mathematics.

These studies first occurred in the works of Kerla mathematician Madhava and were subsequently elaborated on by his followers Nilakantha Somavaji, Jyesthadeva Sankara Variyar and others between 14th and 16th centuries. Said Al Andalusi claimed "(The Indians) have acquired immense information and reached the zenith of their knowledge of the movements of stars (astronomy) and the secrets

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of the skies (astrology) as well as other Mathematical studies. After all that, they have surpassed all the other people in their knowledge of medical science and the strengths of various drugs, the characteristics of compounds, and the peculiarities of substances".²⁰

For Hindus concept of reincarnation and transmigration of soul is as old as life itself. Now Past Life Regression Therapy (PLRT) has become the hottest treatment for people demanding answers to all their life's problem. First uncovered by psychiatrist Brian Wales in his best seller *Many Lives, Many Masters*, PLRT is now the 'IT' treatment abroad for anybody. "The human soul is eternal and only keeps changing the body it in habits."²¹ This idea has been elaborated in detail in *The Shrimad Bhagavadgita*, by Lord Krishana. (See Ch.II Sloka 22,23,24 and 25) In PLRT, the idea is to take the soul back to the symptoms-some times, centuries back-and deal with them", explains Delhi based psychiatrist Dr. Sanjay Chugh.²²

Due to these great values Japan is seeing a growing craze for Indian Education,. Indian work ethic, discipline, learning more at an early age, and emphasis on memorization, cramming and a focus on the basic, particularly maths and science, impressed Japan. Popular books claim to reveal the Indian secrets for multiplying and dividing multiple digit number are very popular in Japan specially the Vedic Maths. Now Indian methods of education are being discussed by Japan's conservative education ministry. Japanese parents have expressed very high interest in Indian schools in Japan.²³

Americans are also taking deep interest in Hindu's Devbhasha (language of Gods) Sanskrit. The Washol County commission in the US observed Sanskrit Day on Jan 12, 2008.²⁴ German scholar Max Muller has observed centuries ago, as Sanskrit was the greatest

language of the world. Not only this the US House of Representative has for the first time passed a resolution recognizing the, "religious and historical significance" of Diwali.²⁵

Now it is very clear that Hindu mythology has its roots in realism. In the great Hindu epics the Ramayana and the Mahabharata, all the events mentioned in these epics, actually happened. N.S. Rajaram, author of the book Search for the Historical Krishna says we are on fairly firm ground, when it comes to the historicity of Krishna and the Mahabharata war. "There are sufficient evidences available now to suggest that Krishna was indeed a historical figure, who lived about 5000 years ago. This evidence is not just literary, but also archeological, geographical as well as astronomical". He claims.

Similarly there is sufficient information available to prove that Ram was a historical personality. Pushkar Bhatnagar author of the book, Dating the era of Lord Rama, says that, Maharishi Valmiki who wrote Ramayan was a contemporary of Lord Rama. Using modern planetary software, it is very easy to verify these planetary positions actually took place, precisely as specified in the Ramayana. Entire sequence of the planetary positioned as described by Maharishi Valmiki at various stages of Rama's life can be verified today as having taken place.

Itihas Puran, Panini's *Grammer* and *Chandogya Upanishad* also mention Krishna and Rama and provide independent support for their historicity. Fritjof Capra, author of "The Tao of Physics, pointed out the similarity between the modern view of the structure of an atom and the description of the dancing of Shiva Natraj is the structure of an atom as well as the cosmos.²⁶

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In Hindu philosophy, it is generally believed that a soul passes through 8.4 million births before it becomes a human. It is believed that the actual number of species present in the world, is between 8 and 10 million species. Each soul follows each of these forms or births in a different form.

As a result of all the developments, one can see Hindu temples every where in the world. Even cities like Cochabamba in Bolivia or Gaborone in Botswana has centre of the International Society for Krishna consciousness (ISKON). Hare Krishna Movement now has more than a million followers worldwide, including famous Ford family.

Now it can be seen that people from different religion and countries love Hinduism. People are deeply interested in creative and artistic things related with Hinduism. In an antique sculpture auction at the Christie's London, a large bronze figure of Goddess Parvati fetched \$2,728,000 (Approximately Rs. 11, 73, 04,000), a world record. Hugo Weithe, international director, Asian Art of Christie's says, "This sale of Indian Art begins a new chapter. The figure of Parvati set a new world record for a classical Indian work of art and is the highest total ever achieved for such an auction".²⁷ Priya Pal, an art consultant trained at Sotheby's says, "No saturation exists as far as Indian classical art is concerned. People today are looking for idols of Brahma, Parvati and Shiva fuelled by the west's interest in Hinduism". Even the paintings by controversial and anti Hindu painter M.F. Hussain, "Battle of Ganga and Jamuna: Mahabharata", a painting from the Hindu epic fetched \$1.6 million and, who has no regard for Hinduism setting another world record at Christie's South Asian Modern and Contemporary Art sale.²⁸

More and more foreigners, are unite in one thing, that is love for India. Bosnian Vesna Pericevic Jacob, has been living in India since her marriage to an Indian, three and a half years ago. She enjoys famous Hindu festival Holi. She also participates in dandiya parties. Angela Poupon, Chinese-Malay-Spanish-Indian origin, girl also like dandia. Helan Mehta, a teacher at the British Council, also join pandals during durga puja and stays up all night and accompanies the procession for immersion of the idol. Now she is learning Gayatri Mantra. Thenny from Dominican Republic observes fasts during Navratri and follows the Hindu traditions.²⁹

We have a deep need for archetypal expression of our superiority. Hindu myths and symbols represent human soul. Hinduism also represents the deepest expression of collective human imagination. Hindu myth, maya, mantra, music, art, etc., are all part of modern science in one way or the other. Hindu mythology is the best and unique expression of infinite possibilities contained in the field of pure potentiality. Hindu myths have good stories, resonant plots and clear distinction between good and evil, scared and profane, divine and diabolical. Hindu myths are basis of all the religions and science.

Hinduism is a religion and philosophy of living mythology. For example *Mahabharata* and *Ramayana* encapsulate thousands of years of human experience and imagination. Hindu gurus and cults also enjoy great popularity and people see in them somebody who can fulfill their needs. They have powers, imagination, initiation, rites and rituals. They are all parts of living mythology.

Hinduism has a rich mythology that has withstood the test of time. India must take advantage of this huge advantage. We must understand the cultural and mythological needs around the world and

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guide them. It is an opportune moment for India to use Hindu mythology for national interest. In this India has a huge lead over other countries. India should not follow China who destroyed its own culture and mythology. We can export fashion, food, stories, spiritualities, yoga and of course Hanuman as Spiderman and Superman. India must influence the world as a state of high consciousness. India should shed its hollow love for meaningless, suicidal, vulgar secularism and multiculturalism.

Eulogizing the greatness of Hinduism the president of Sri Lanka Mahindra Raj Panthe said Hinduism is one of the greatest religion of the world and people should learn from it and asked people to follow the teachings of Hinduism for the welfare of the world.³⁰

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Ajai Sharma

LACANIAN MÉCONNAISSANCE IN EMMA

Assimilating insights from experimental psychology of Henri Wallon, Kojève's interpretation of G.W.F. Hegel's philosophy and zoological research of Roger Caillois, Lacan goes fill in gap left by Freud in narcissistic conception of ego through his article "The Mirror Stage as Formative of the Function of the I"

Mainstream psychology has maintained that man acquires "autonomous thinking, feeling being" (Sean Homer, Jacques Lacan 21) by gradually becoming conscious of its physical body. It means that infant should have consciousness prior to becoming conscious of its body. Henri Wallon found this acquisition of personality unsatisfactory. In order to understand how human infant comes to have a personality, he began to study infant's behaviour in relation to mirror. Animal studies by Wolfgang Kohler (*The Mentality of Apes*) provided contrast between human infant and chimps. Kohler found that chimps are not fascinated by its image in mirror once it realizes

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that the image is reflection only. Hereafter it develops only instrumental relationship with the reflection. Human infant, in contrast to chimps, continues to be fascinated by its image. Wallon did some experiments with human infant and he found that human infant is indifferent to its image in mirror up to three months but "between the ages of three and one year the infant gradually progresses from initial indifference to the mirror image to an acceptance and mastery over the image as separate from itself." (Sean Homer, Jacques Lacan 21) In other word, the infant understands that he and mirror reflection are not one and identical. It would be erroneous to believe that the infant's understanding of image is instantaneous. It is not easy to understand the difference between oneself and one's image. "Wallon argues that to begin with the child responds to the specular image of others rather than to its own mirror reflection." (Elizebeth Gorsz, Jacques Lacan *A Feminist Introduction*, 31) Wallon refers to an experiment in which a father is holding a child who is seeing the reflection of father in the mirror. The child is shocked when the father calls the child. He sees the reflection of his father and then turns to his real father. The child is shocked as it was not ready to get the voice from a place different from the image. In simple words, the child initially confuses mirror image with real person but slowly realizes that image and real person are different. Understandably it is easy to comprehend the difference between real person and mirror image when both are before the child. Lacan depends on experiments of Wallon for the significance of mirroring in the construction of self and self-consciousness and he keeps referring to Wallon in his writings.

Another important influence on imaginary is Kojève's interpretation of G.W.F. Hegel's philosophy. Among other things,

Hegel's philosophy tries to account for the emergence of self-adaptive consciousness. "For the human subject to emerge it must not simply be conscious of its own distinctiveness but must be recognized as a human subject by another." (Sean Homer, Jacques Lacan, 23) Hegel even articulated this process as the dialectic of 'Lordship and Bondage' generally known as master/slave dialectic. In order to understand the relationship between master and slave, we should think of primal moment in which two individuals meet for the first time. Prior to this encounter each thinks of himself as unique and supreme in his uniqueness. Each would like to seek recognition of his supremacy from the other, but neither will grant it to the other. However this situation is resolved when one cedes the ground to the other. Now master and slave are reciprocally dependent for their identities. Master is master so long he is recognized as such by the slave and slave is slave so long he is recognized as slave by the master. There may be any animosity between the two but none can destroy the other without threatening his own identity. The death of one is the death of both. "The master and slave are locked within a struggle whereby one cannot do without the other but at the same time each is the other's worst enemy. It is this dialectic, according to Lacan, that permeates the imaginary." (Sean Homer, Jacques Lacan, 24) Lacan borrows the ideas of aggressivity from master/slave dialectic and locates it in the order of imaginary.

Zoologists know that some small insects change their colour to match to their immediate environment. Sometimes they are indistinguishable from their environment. Since Zoologists try to explain animal behaviour functionally, they claim that this behaviour has adaptive value as this camouflage technique helps in befooling their natural predators. Later research found that camouflaged animals have

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external love object. The more the beloved is idealized, the less libidinal is available for oneself. "On this model, the ego has no direct relation to reality and no privileged access to the data of perception. Its primary relations are libidinal, based on pleasure rather than the dictates of reality." (Elizbeth Gorsz, Jacques Lacan *A Feminist Introduction*, 29) This ego is brilliantly portrayed by Freud in 'Mourning and Melancholia', but nowhere does he detail its genesis. "Lacan's theory of the mirror stage can be interpreted as his attempt to fill in the genesis of the narcissistic ego..." (Elizbeth Gorsz, Jacques Lacan *A Feminist Introduction*, 31)

According to Lacan, the first significant stage in the infant development of an infant is the mirror stage. The mirror stage takes place between the ages of six and eighteen months. It is not merely a developmental stage that is left behind once subsequent developmental phase follows, but "represents a fundamental [and enduring] aspect of the structure of subjectivity" (Evans 115). Lacan starts with the notion that "there is a real specific prematurity of birth in man" (Ecrits 4). Lacan notices that the lack of motor control observed in human infants is compensated by an advanced degree of visual ability.

The disjunction between this underdeveloped bodily control and advanced visual ability becomes very important in the mirror stage. This disjunction attains a formative status when the infant first beholds his or her own image, "whether in a mirror or in the imitative actions of another person" (Evans 190). When the infant comes face to face with its own mirror image, it recognizes the mirror image as its own. In the infant's emerging consciousness, this projection results in a doubling whereby the mirror image is perceived as recognizing the

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infant also. The infant recognizes the image as its own, but also perceives that the specular image recognizes him or her and this reciprocal recognition opens up a new conceptual territory in its role as an entity that is both self and other at the same time.

One important aspect of this recognition comes from the infant's realization of the organic wholeness of the mirror image, which contrasts with the perceived fragmentation of its own body due to its underdeveloped motor ability. He or she recognizes the specular image as his or her own, but at the same time recognizes a fundamental incompatibility, one which seems to indicate a wholeness in the specular image which is as yet unavailable to the individual: "this Gestalt [...] symbolizes the mental permanence of the I, at the same time as it prefigures its alienating destination" (Ecrits 2).

This dual recognition that is both recognition and mis-recognition at the same time produces two results. The first of these is that the infant admires the wholeness of the specular image and desires/seek identification with that image. This is the formation of the ideal ego. The more detrimental aspect of this dual recognition is linked to this desire insofar as the urge to unite with the image is also a rivalrous urge to dominate and assimilate it.

In this regard, the wholeness of the image is perceived as threatening to self because it reminds the infant the fragmented condition of its body. Part of the infant's desire to ascend to the same degree of organic wholeness perceived in the mirror image is thus an aggressive tendency to become that image by consuming it, by emptying its content into himself or herself; i.e. by mastering it. To resolve the aggression this tension provokes, the infant identifies with the image, suppressing

any awareness of its difference and producing the imaginary formation known as the ego. The ego is always illusory and deceptive image one has of one's self. This advent of the ego "situates the agency of the ego, before its social determination, in a fictional direction, which will always remain irreducible for the individual" (Ecrits 2).

With the advent of such fictional ego the individual enters the imaginary order and undertakes the lifelong journey of identifications between ego and imaginary object (i.e. the imaginary attributes of a given object) which constitute the dynamic sense of "self." "The imaginary exerts a captivating power over the subject, founded in the almost hypnotic effect of the specular image" (Evans 83). The primary impact of this hypnotic effect is that it generates (in the very process of producing the ego) a process of *méconnaissance* (misrecognition). Lacan calls the process of identity formation *méconnaissance*. Self-knowledge (*me-connaissance*) is synonymous with misunderstanding (*méconnaissance*) because "the process by which the ego is formed in the mirror stage is at the same time the institution of alienation" (Evans 109). In contrast to the ego-ideal ("I want to be that"), the ego is a version of "I am that." The illusions of identification produced in the imaginary, "those of wholeness, synthesis, autonomy, duality and, above all, similarity" (Evans 82) thus turn out to be "surface appearances which are deceptive, observable phenomena which hide underlying structure" (Evans 82). This process of *méconnaissance*, originally was conceived of by Lacan as merely a stopping point on the path of psychic development (in his work from 1936-1949). However, it becomes a constitutive feature of the mental life of the individual as the mirror stage loses its temporal nature and takes on a spatial reference. The "stade" of the original French

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formulation "stade du miroir" expands its meaning to include not only the temporal "stage" of routine translation, but also the spatial "stage" or "arena" of its secondary meaning (Evans 115). In this expanded conceptualization of the lasting effects of the mirror stage as the inaugurating moment of the imaginary order, the original *méconnaissance* that engenders the ego is compulsively repeated in a series of identifications with (and potentially disabling fixations on) objects in their imaginary capacities (i.e. imaginary objects). In the words of Lacan:

The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality that I shall call orthopaedic and, lastly, to the assumption of the armour of an alienating identity, which will mark with its rigid structure the subject's entire mental development. (Ecrits 4)

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Ego viewed thus is always torn between recognition and misrecognition, and I seek to apply this concept of *méconnaissance* to Jane Austen's *Emma*. For true Lacanian interpretation, there should be a mirror in which one can see his/her image and misrecognize and recognize himself/herself. Emma's position in life is tailor-made for her to fall prey to misrecognition as she tries to recognize her ability in controlling the trajectory of human relations specially in making marriages. The first three paragraphs of the novel have ample evidence to this fact.

"Emma Woodhouse, handsome, clever, and rich, with a

comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

She was the youngest of the two daughters of a most affectionate, indulgent father, and had, in consequence of her sister's marriage, been mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses, and her place had been supplied by an excellent woman as governess, who had fallen little short of a mother in affection.

Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. Between them it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now long passed away, they had been living together as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming Miss Taylor's judgment, but directed chiefly by her own." (*Emma*. 37)

Since Emma's mother is no more, her "affectionate, indulgent father" (*Emma*. 37) and her governess who is particularly fond of Emma, would function as mirror in which Emma would see her image that would be more complete and efficient than Emma really is. Emma loves to identify the image as reflecting the real Emma and act accordingly.

How Mrs. Weston acts as mirror for Emma is quite clear when Mrs. Weston spiritedly defends Emma against Knightley who finds fault with Emma for keeping company with Harriet. Brushing aside

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the objection, she says, "I either depend upon Emma's good sense than you do, or am more anxious for her present comfort; for I cannot lament the acquaintance". (*Emma*, 67) When she finds Knightley unconvinced, she dwells upon Emma's beauty to convince him of Emma's intelligence, "Such an eye! - the true hazel eye- and so brilliant! Regular features, open countenance, with a complexion! Oh! What a bloom of full health, and such a pretty height and air; such a firm and upright figure. There is health, not merely in her bloom, but in her air, her head, her glance. No, no she has qualities which may be trusted; she will never lead any one really wrong; she will make no lasting blunder; where Emma errs once, she is in the right a hundred times." (*Emma*, 68)

Miss Taylor is married to Mr. Weston before the novel opens. Emma appropriates to herself the credit of getting Miss Taylor married. It is important to bear in mind that Miss Taylor is a mother figure for Emma because Miss Taylor joins Woodhouse family as governess after the death of Mrs. Woodhouse whose caresses Emma remembers indistinctly. Congratulating herself in reflective mood on the success of getting Miss Taylor married to Mr. Weston, Emma tells her father how she made the match herself four years ago. "Ever since the day (about four years ago) that Miss Taylor and I met with him in Broadway-lane, when because it began to mizzle, he darted away with so much gallantry, and borrowed two umbrellas for us from Farmer Mitchell's, I made up my mind on the subject. I planned the match from that hour; and when such success has blessed me in this instance, dear papa, you cannot think that I shall leave off match-making." (*Emma*, 43) Emma is now about 21, it simply means that she planned the said match when she was about 17 only. It is hardly

surprising that she mis-recognizes her ability so long as her "affectionate, indulgent father" (*Emma*, 37) is ready to reflect her mirror image and Miss Taylor to support the image. True to his role of mirror, Mr. Woodhouse readily says, "Ah ! my dear, I wish you would not make matches and foretel things, for whatever you say always come to pass. Pray do not make any more matches" (*Emma*, 43)

Emma knows that her father is acting like a mirror that projects her 'more complete' image than she really is. She is so satisfied with the reflected image that she does not want to marry. She candidly confesses: "I believe few married women are half as much mistress of their husband's house, as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man's eyes as I am in my father's." (*Emma*, 109)

Self-satisfied with her image in her father's eyes, Emma brushes aside the objection of Mr. Knightley that Emma cannot claim to have planned the match. "If I had not promoted Mr. Westons's visits here, and given many little encouragements, and smoothed many little matters, it might not have come to any thing after all." (*Emma*, 44) This instance of marriage provides Emma chance to recognize her ability and at the same time misrecognize her ability. So far as she claims to promote the visits of Mr. Weston to Hartfield, she is right as such visits may have facilitated the meetings between Miss Taylor and Mr. Weston. Without such easy meetings love would not have been possible. However, so far as she claims to have 'planned' marriage, she misrecognizes her ability to control the final outcome of bringing two persons together.

Emma vacillates between recognition and misrecognition of

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herself becomes amply clear in the incident when she makes a portrait of Harriet for Elton. She knows that she is no great artist is but not averse to such fame if others think her to be great artist. Commenting on the incident, the novelist writes: "She was not much deceived as to her own skill either as an artist or a musician, but she was not unwilling to have others deceived, or sorry to know her reputation for accomplishment often higher than it deserved." (*Emma*, 72) It is the same pattern that an infant passes through in the development of his ego. He feels his body in bits and pieces but sees a complete gestalt in the mirror and identifies with this image.

Overjoyed at her success in making matches, Emma embarks upon the disastrous plan "to look about a wife for" (*Emma*, 44) Mr. Elton. She is so sure of her ability in understanding such issues as marriage, she claims to read Mr. Elton's mind. Commenting on Mr. Elton's role as priest in the marriage of Miss Taylor and Mr. Weston, Emma observes, "and I thought when he was joining their hands to-day, he looked so very much as if he would like to have the same kind of office done for him! I think very well of Mr. Elton, and this is the only way I have of doing him a service." (*Emma*, 44)

On one occasion, Emma was persuaded to invite to Hartfield one Miss Harriet Smith who was "a girl of seventeen" (*Emma*, 53) and "the natural daughter of somebody". (*Emma*, 53) Seizing this opportunity, Emma make elaborate plan for Harriet. Emma decides that "She would notice her; she would improve her; she would detach her from her bad acquaintance, and introduce her into good society; she would inform her opinions and manners." (*Emma*, 54) Emma finds the whole exercise "highly becoming her own situation in life, her

leisure and powers." (*Emma*, 54) "Quick and decided in her ways Emma lost no time" (*Emma*, 56) in convincing Harriet that she is some gentleman's daughter and hence she should dissociate herself from persons like Mr. Martin who is a "completely gross, vulgar, farmer-totally inattentive to appearance". (*Emma*, 61) Emma provides Harriet chance to meet gentleman like Knightly and Elton. "Mr. Elton was the very person fixed on by Emma for driving the young farmer out of Harriet's head. She thought it would be an excellent match; and only too palpably desirable, natural, and probable, for her to have much merit in planning it." (*Emma*, 63). "She had already satisfied herself that he (Elton) thought Harriet a beautiful girl, which she trusted with such frequent meetings at Hartfield, was foundation enough on his side; and on Harriet's, there could be little doubt that the idea of being preferred by him would have all the usual weight and efficacy" (*Emma*, 64)

Emma had one successful experience to planning marriage. She thinks that frequent meetings, between two eligible persons, sometimes automatically result in marriage and as mistress of Hartfield she can arrange such meetings easily. She fails to differentiate between the cases of Miss Taylor and Miss Harriet. Moreover, arranging frequent meetings between two eligible persons is one thing and getting a decided result is another. Emma conveniently forgets that when she claims to have planned Miss Taylor's marriage, she only 17 and such Mr. Weston cannot be interested in her. Now she is 21 and eligible herself and anybody of such social standing as is occupied by Mr. Elton may seek her love. Another issue that she does not consider is that Harriet, once liberated from her lowly position may see someone as high as Mr. Knightly. In fact Emma believes that

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relationship between people can be modified as per her whims and desires.

Next, what Emma could not account for in "planned" marriage of Elton and Harriet is the class-consciousness of the society in which she lives and that she herself can be "abjet a" object cause of desire of Elton. Emma misrecognizes her capacity to get Elton and Harriet married. Ironically Emma herself is very class-conscious herself, and it is the primary reason why she wants Harriet to be dissociated from Martin and she cannot tolerate the idea of reciprocity between farmer Martin and Hartfield. If Harriet is married to Martin, she would be lost to Emma and Emma does not want to lose her. Emma thinks Elton would not mind 'nobody' status of Harriet and would marry her exclusively because Harriet is beautiful. She is so engrossed by her mirror image that she fails to notice that Mr. Elton is paying less attention to Harriet of flesh and blood and more attention to the picture of Harriet drawn by Emma. Doubts about real object of Elton love sometimes enter Emma's mind as it happens when Elton appreciates Emma drawing ability, but she does not pay due attention to them. At one time she thinks about Elton, "You know nothing of drawing. Don't pretend to be in raptures about mine. Keep your raptures for Harriet's face." (*Emma*, 71) However, the arranged meeting at her home convinced Emma that: "Mr. Elton's being in the fairest way of falling in love, if not already in love. (*Emma*, 70) Even when Mr. Knightly draws her attention to the fact that Elton is not likely marry below his social standing, she brushes aside the insinuation thinking that Knightley had spoken it hastily an in anger," (*Emma*, 93) and she managed to convince herself that "he had rather said what he wished resentfully to be true, than what he knew anything about." (*Emma*, 93) Sometimes

that fact the relationship between Elton and Harriet is not moving in the direction of marriage as there is no sign of love in Elton for Harriet dawns upon her. "Still, however, everything had not been accomplished by her ingenious device, she could not but flatter herself that it had been the occasion of much present enjoyment to both and must be leading them forward to the great event." (*Emma*, 114)

Because of her incessant denial of reality, Emma is only waiting for the shock that she gets with the protestation of love from Elton. In the protestation of Elton, she sees her true image. Her misrecognition ceases and for the first time she recognizes her limitations in managing human affairs for the first time. She admits to herself: "It was a wretched business, indeed! - Such an overthrow of everything she had been wishing for! - Such a development of everything most unwelcome! ... Every part of it brought pain and humiliation of some sort of other; but compared with the evil of Harriet, all was light; and she would gladly have submitted to feel yet more mistaken - more in error - more disgraced by mis-judgment, than she actually was, could the effect of her blunders have been confined to herself," (*Emma*, 153) She keeps wondering "How she could have been so deceived" (*Emma*, 153) Finally she realizes that "she had taken up the idea... and made every thing bend to it" (*Emma*, 153) After the debacle Emma does not misrecognise her ability in giving desired direction to human relations. However, one aftershock of her misrecognition is left to be felt. Liberated from caring social class-consciousness, Harriet presumes to marry Mr. Knightley. Finally, she marries Knightley who is known to reflect only true image of Emma

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Shalini Kalra

**GIRISH KARNAD'S USE OF MYTH:
A STUDY OF HIS PLAY, HAYAVADANA**

Karnad's third play Hayavadana written in 1970 and later translated into English got Kamaladevi Award of the Bharatiya Natya Sangh for the best Indian play of the year in 1972. It is a bold and successful experiment on a folk theme. The plot of the play is borrowed from Thomas Mann's story, The Transposed Heads, which in turn is based on the stories in Vetala Panchavimsati which forms a part of Somdeva's Brihatkatha Saritsagara (11th Century). The central episode in the play - the story of Devadatta and Kapila is based on the 6th tale from Vetala Panchavimsati and Karnad has drawn heavily on Thomas Mann's reworking. The Indian story is built upon the moral problem of deciding the identity of a woman's husband. This tale of Vetala Panchavimsati goes like this:

Dhavala, a young washerman who marries a beautiful girl, called Madana Sundari. After the marriage, the couple accompanied by

wife's brother sets out to attend a festival in a city. As they approached the temple of Goddess Durga (Kali), the husband in a fit of devotion cuts off his own head as an offering to the Goddess. His brother-in-law, shocked at this, follows suit, and when the wife too is about to kill herself, the goddess asks her to replace the heads, which would bring the two youth back to life. Confused owing to her excessive eagerness, the wife sticks her husband's head on her brother's trunk and vice versa. Now the difficult moral question is : Who is the woman's husband ? ¹

The legendary wise King Vikram solves the problem by saying that the person who has the husband's head is the woman's husband because, according to him, a person's identity is determined by one's head. King Vikram's solution may be agreeable to the Indians. But a German like Thomas Mann, steeped in the Western view of the world, cannot accept it easily. Hence, he weaves a long short story called *The Transposed Heads* with a view to highlighting the philosophical problem of mind body dualism. Being a materialistic himself, Mann glorifies the body and suggests that it can be "a fit instrument for the fulfillment of human destiny." ²

In *The Transposed Heads*, Mann makes it a vehicle for the expression of his favourite idea - viz., the ironic confrontation between opposites in human life. The two opposed forces here are the spirit represented by Shridaman, the Brahmin husband and the flesh symbolized by the cowherd Nanda, his friend, the wife Sita being the Feminine Principle. A brief summary of *The Transposed Heads* is as follows:

Shridaman, a Brahmin by birth but Vanyya by profession, and

Nanda, a cowherd and blacksmith, are very close friends. Shridaman falls in love with Sita whom he happens to see when the two friends are travelling together. Nanda laughs at the idea but agrees to act as a messenger of his friend. Sita accepts the proposal and marries Shridaman. Some months later while Shridaman, Nanda and Sita are travelling together in a cart to the house of Sita's parents they lose track, come across a temple of Kali and take a halt. Shridaman visits the temple alone and, overcome by the incredible urge, offers himself to the goddess as a sacrifice. Nanda goes in search of his friend, finds what has happened and afraid of the charge that he killed his friend because he was in love with Sita and also because he does not want to live without his friend, kills himself. Sita realizes what has happened and prepares to hang herself. The goddess Durga, appears in front of her, chides for her act and grants life to the two dead bodies. Sita, in her excitement, fixes the heads wrongly. Naturally the problem is who is her husband? The hermit Kamdaman whose advice is sought decides in favour of Shridaman's head. Nanda's head, therefore, decides to become a hermit. Gradually Shridaman's head begins to control Nanda's body and the body becomes refined. Sita begins to pine for Nanda, so much so that she sets out to meet him carrying "Andhaka" her baby boy with her. After a strenuous journey, she finds him at a pleasant spot in the forest. They spend the day and the night in heavenly bliss. Next morning Shridaman arrives on the scene. He suggests that they should kill each other and in a combat and that Sita should perform sati. Sita thinks that if she lives the life of a widow, Andhaka's future will be doomed but if she performed sati, Andhak will be a sati's son and his social image will improve. So she gives her consent and hangs herself on the funeral pyre of her two husbands. Mann also adds

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sequel, by describing the career of the son, Andhaka (who is extremely shortsighted), born of the marriage, who is solely interested in things of the mind and becomes a thinker and a scholar.

Girish Karnad states unambiguously that: "The central episode in the play - the story of Devadatta and Kapila is based on the tale from the *Kathasaritsagara* but I have heavily drawn on Thomas Mann's reworking of the tale in *The Transposed Heads* and am grateful to Mrs. Mann for the permission to do so."³ More or less Karnad's statement is true since he has followed Mann faithfully to a large extent as far as the main plot of *Hayavadana* is concerned, though he has effected his own creative additions, deletions and transmutations.

In the main plot of *Hayavadana*, Devadatta and Kapila are bosom friends, one the rational and scholarly while the other is the sensual and illiterate. Devadatta falls in love and marries Padmini. Later Kapila too falls in love with the same woman. The two friends as a way out of this stalemate kill themselves. Goddess Kali restores them to life, but in her excitement Padmini transposes their heads. The confusion and identity crisis which ensue torment them until they kill each other in a duel. In the sub-plot, a beautiful Karnataka princess falls in love with a white stallion. She marries the horse and lives with him for 15 yrs. The horse turns into a gandharva (a celestial being) and when the princess refuses to accept his new form, curses her to be a horse. She happily gallops away, ignoring her horse-faced (haya-*avadana*) yet human bodied child. The two plots come together when Hayavadana, in his quest to become a complete being, meets the five year old son of Padmini who is also in search of completeness.

Karnad's play in a characteristic way begins where the

Vetala story ends. "How would the woman take it if it really happened and would it ultimately solve the problem for her?", are the fascinating problems the artist in him faces. In all his plays Karnad takes this kind of leap from the original story and develops it further. This further development is the play of the artist's imagination and it challenges the glib solutions offered in the original stories. In *Hayavadana* what Karnad wants to suggest is that for us King Vikram's solution does not solve the problem. In fact the real problem begins when it appears to be solved. That could be the reason why he dropped the version of Vetala Panchavimsati which had the "incest" theme at its core. At the same time he makes significant departures from Thomas Mann's story too. The sub-plot of *Hayavadana* is entirely Karnad's invention. In the play the stories of sub-plot throughout support the main plot.

It is suspected that Karnad owes more to the episode of Shakuntala in Vyasa's, *Mahabharata* and Kalidasa's *Shakuntala* than to Mann as he has ingeniously double plotted the romantic story of Shakuntala into the anti-romantic stories of Padmini and Hayavadana. The episode of poetic influence that Karnad has superimposed on Mann's story offers a sound basis for the incontestable analogy between Shakuntala, Dushyanta and the bee in Kalidasa on the one hand, and Padmini, Devadatta and Kapila in Karnad on the other, of course, via Sita, Shridaman and Nandini in Mann. Though the analogical episode lasts for a few minutes only, about a page in the text, the whole play takes on the Kalidasa or Vyasa colour when its literary genetics is explored beyond Mann.

Obviously Padmini, "the daughter of the leading merchant in Dharmapura" with whom Devadatta, "comely in appearance, fair colour, unrivalled in intelligence," (2) falls in love, is Karnad's

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Shakuntala. There are a few references in the play which emphasize this view in the words of Devadatta, "Padmini is the Shyama Nayika born of Kalidasa's magic description - as Vatsyayana had dreamt her" (13-14). On seeing Padmini face-to-face, Kapila expresses his appreciation for her in an aside:

I give up, Devadatta. I surrender to your judgement. I hadn't thought anyone could be more beautiful than the wench Ragini who acts Rambha in our village troupe. But this one! You're right - she is Yakshini, Shakuntala, Urvashi, Indumati - all rolled into one (16).

Of all the beauties referred to by Kapila, Shakuntala stands out among them for her beauty, gaiety, modesty and many other desirable qualities.

The references of Devadatta and Kapila are not just to Shakuntala as a character alone. Actually, the whole context of Kalidasa's play is brought in. For instance, Devadatta is aggrieved that "I have no cloud for a messenger. Nobody to show the way." (14) But Kapila, his dearest friend, offers to be the cloud-messenger, bee, and pigeon, and acts upon his words at once. The allusion to Dushyanta being lid first by a deer and then by a bee to Shakuntala is apparent. As such Devadatta is Karnad's Dushyanta and Kapila his bee. Moreover, the association of Shakuntala and bird is suggested by the door-frame of Padmini's house, which has "an engraving of a two-headed bird at the top". In fact, it is by this mark that Kapila is able to identify her house. One more notable connection is that of lotus. Kalidasa's Shakuntala writes her love letter on a lotus leaf for Dushyanta, and Karnad's Padmini is lotus itself as her name implies.

All these references testify that Padmini is Karnad's Shakuntala.

In Kalidasa's Shakuntala, the motifs of love, marriage, separation and union combine together to make the play. In Karnad, the motifs of love and marriage come in more for poetic reasons than political. Further, the conflict in Karnad arises from Padmini herself. Though she marries Devadatta, she starts drifting towards Kapila. This conflict is dramatically presented through the transposition of heads at the Kali temple. Before and after the transposition, Padmini is found herself alone completely neglected by both her husband and her 'lover'. First Devadatta dies and then Kapila follows suit without ever thinking about Padmini. After their revival, Devadatta pursues his studies and Kapila goes into the forest. Again she is disregarded by both when they fight with each other and kill themselves. Circumstantially, Padmini is forced to enter fire but the mother in her tells Bhagavata to take care of her child. Analyzing the whole situation, Padmini remarks sadly, "You forgave each other, but again left me out". (62) The romantic story of Shakuntala is thus transfigured in the anti-romantic story of Padmini.

If the first extension to Kalidasa suggests that Padmini is Shakuntala, the second extension to Vyasa points to the fact that Karnad's invented character Hayavadana is after all a dexterous transmutation of Shakuntala. This literary genetic framework of fridadic relationship among Karnad, Kalidasa and Vyasa further indicates that the theme of Hayavadana is not so much of "the mad dance of incompleteness" as that of the plight of abandoned children in an indifferent world. Moreover, this framework explains why Karnad chose to title the play *Hayavadana* without any reference to "the central episode of Devadatta and Kapila." Above all, it throws light

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on the deeper original, genealogical and historical concerns of Karnad about contemporary free India - Bharat - Hayavadana, Padmini and the morose child.

Vyasa and Kalidasa are unanimous in their presentation of Shakuntala as an abandoned person, child, girl, wife and mother. Vyasa gives immediate relief to Shakuntala but Kalidasa takes a long time to work out the dramatic reunion of Shakuntala with her husband at Kashyapa's ashram. By that time, she is completely emaciated, and found in a widow's dress. If Vyasa's concerns regarding Shakuntala are mainly genealogical, Kalidasa's interests are primarily dramatic. Their plots do not have any scope for investigation into the psychological depths of Shakuntala's sufferings as a child deserted by her parents, though both of them are equally prominent in their respective realms, as a rejected wife, that too with a child grown up in Vyasa and conceived in Kalidasa, by her own husband who is none other than the King of Hastinapur. It is this forsaken person who draws the attention of Girish Karnad in Hayavadana.

The sub-plot of Hayavadana is generally seen in relation to the main plot of Devadatta, Kapila and Padmini as a deeper reflection of the same theme of incompleteness at the animal level. A close reading of Vyasa, Kalidasa and Karnad suggests that Karnad has very subtly transformed the archetypal Shakuntala into Hayavadana. There are quite a few similarities between the life of Shakuntala and Hayavadana. While Shakuntala is the daughter of a great rishi and a celestial nymph, Hayavadana is the 'son' of a great princess and a celestial being. Both the parents of Shakuntala abandon her to be looked after first by birds and then by Kanva. Similarly both the parents of Hayavadana forsake him. His celestial father returns to heaven and his mother,

cursed by her husband to become a horse, joins the horse family. Hayavadana is partly a human being and partly an animal being. But he cries with anguish about his desertion. The bemoaning words of Hayavadana directly bring to mind Vyasa's Shakuntala.

The plight of Hayavadana may represent the human condition of mock existence in a world of irresponsible parents. Karnad has double plotted the romantic story of Shakuntala into the anti-romantic story of Padmini and Hayavadana. Since he has been able to narrate the story of Hayavadana much more meaningfully and dramatically than that of Padmini, he has ventured to title his play Hayavadana. Despite the fact that Karnad has admitted his heavy debts to Mann, it is clearly seen that he owes more to Vyasa and Kalidasa not only for the characterization of Padmini but also for Hayavadana. The theme of the play pivots on the question of abandoned children and not so much on the search for completeness.

Subtle and constant juxtaposition of the past and present is common feature of Karnad's dramatic art. To substantiate, the close friendship of Devadatta and Kapila in Hayavadana is said to be like that of Luv and Kush, Rama and Lakshmana, and Krishana and Balrama. Luv and Kush are Sita's sons born in the forest, when Rama throws her out of his palace, due to his alleged suspicion of Sita's fidelity. Rama and Lakshmana are born of different mothers but the same father, that is Dashratha. Similarly, Krishna is born of Devaki but brought up by Yashoda. Rohini's son Balrama and Krishna grew up together. These are brotherly pairs of different kinds and famous for their strong fraternal friendship. In the same way, Devadatta and Kapila are supposed to be inseparable and mutually supporting friends. Padmini is placed in the role of Sita when she is married to Devadatta.

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There are a few more mythical references which call for elucidation. Though the story of *Hayavadana* was invented by Karnad, it is imbued with a strong mythical base. Hayavadana's father is a gandharva in the form of a horse due to the curse of Kubera, the God of wealth. Lord Kubera's wife, Yakshini is mentioned by Kapila in the list of heavenly beauties that he compares Padmini with. The significance of Lord Kubera lies in the divine anger against a gandharva, which results in the birth of Hayavadana with a horse head. Indra, the god of Heaven, is referred to in the Bhagawata's song after Devadatta and Kapila decide about their sword fight. The "crack on the earth's surface" is "exactly like Indra's smile" (61), sings the Bhagavata.

The stories of the main plot and the sub-plot lead thus to the same conclusion. Hayavadana's mother the princess of Karnataka, sought to be a mare and galloped away without thinking in the least of Hayavadana, the product of her marriage with the white stallion. Padmini's act runs parallel to the story of Hayavadana's mother. Hayavadana is thrown into this world neither a beast nor a human being. Padmini's son becomes totally withdrawn from the world, "autistic". The inanimate "dolls" are his only companions in fact they are the ones he knows intimately in this world. When he meets Hayavadana, his innocent smile makes Hayavadana a complete horse and Hayavadana's laughter makes the boy forget his dolls and his regressive tendencies. It makes the child's return to humanity possible. They, thus, cease to suffer from the consequences of the acts of their parents. But this happy ending of a comedy does not prevent the audience from thinking over the other existential problem presented through the story of Kapila, Padmini and Devadatta. Padmini asserts her choice through death, Hayavadana's mother asserts her through

becoming a mare. Both Padmini's son and Hayavadana do not have a choice in the matter. They are brought into this world and they suffer as a result of the parent's act. At this point Karnad makes a very significant change in the story, he borrowed from Mann. In Mann's *The Transposed Heads* Sita dies thinking that her performing Sati will improve the image of her son in society and the son does become a good scholar and a reader to the King of Banares, unlike Padmini's who is autistic and withdrawn.

In Mann's version, the love of Shridaman for Sita is physically romantic. He is attracted to her beauty and so falls in love with her. He too marries her with the help of his friend Nanda. There is no suggestion of the creative, literary and imaginative dimensions in Shridaman's love and marriage with Sita. In contrast, Devadatta's love for Padmini in Karnad is creatively romantic.

In *Hayavadana*, Karnad also has a personal strain to this play as he mentions that he was acquainted with the family of one woman and two men, one husband and another friend. The woman loved both of them and used to confuse their names, which is dramatized in the episode of the transposition of heads.

Of all Karnad's plays, *Hayavadana* remains the most poetic. Possibly Karnad the failed poet entered into the characterization of Devadatta. In this context, it may be recalled that Karnad's early ambition was to become a famous poet in English. He spent his valuable years for learning English as an English poet. But when the opportunity came to him to go to the land of Auden and Eliot, he realized to his horror that the English people would read the English poets like Auden and Eliot only. As a result, he started writing his first play *Yayati*.

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Kannada even before reaching England. Karnad expresses his anguish, "I wanted to be a poet, the greatest ambition in my life. At the age of 22, I realized I would not become a poet, but only be a playwright, then I almost wept."⁴ Obviously the frustrated poet in Karnad found his manifestation in Devadatta. Karnad has miraculously survived but his alter ego Devadatta commits suicide at the Kali temple saying that he sacrifices himself in gratitude.

Karnad's handling of the sources of his plot in the play makes it abundantly clear that his interpretation of the ancient Indian story not only differs substantially from his originals but also indicates a bold attempt at investing an old legend with the new meaning, which has an urgent relevance to present day thinking about man and his world. Thus both in its thematic and technical strategy, *Hayavadana* has thus an important lesson to offer to the modern Indian English playwright. The lesson simply is that if he aspires to march ahead, he can only do so by going back first. Only a return to its roots in ancient Sanskrit and Indian folk-drama can revitalize his art. As Adya Rangacharya, a distinguished modern Kannada dramatist, who himself has achieved this consummation in a play like *Listen Janmejaya* has said in reference to ancient Indian drama, "Like parentage it lives in us even in these days. We may denounce our father but we cannot empty ourselves of his blood in us. It is more blood that modern India needs. Anaemia is already there."⁵

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⁴M.K. Naik. "From the Horse's Mouth : A Study of *Hayavadana*", *Dimensions of Indian English Literature* (New Delhi : Sterling Publishers, 1984) 191-202.

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BOOK REVIEWS

Charu Sheel Singh, *Kashi : A Mandala Poem* (New Delhi : Adhyayan Publishers, 2007) PP. XII + 92; Price Rs. 150.

The poem under review is a rare piece written as it is for the first time in English on a city which is decidedly the oldest among the existing cities in the world. There are other poets who have written upon the city but those pieces seem to be variations upon the modern day metropolis whose archetype is the Wasteland written by T.S. Eliot. The jacket of the poem shows the figure of Ardhanarishwar (Shiva-Parvati) sitting on a Shree Yantra (Shree Chakra) which the Kashi has been imagined to be. The jacket also claims this poem to be the first in English in five thousand years of history available to mankind. This is decidedly so because Kashi in its ancient, medieval and modern phases has found a place in fiction and music but no narrative poem on the city running into hundred pages is available.

Shree Chakra is the body of God so disclosed by lord Shiva to Parvati once. The lower base of the Chakra has the largest circle (Mandala) imagined in terms of the petals of lotus. The number of petals goes on lessening as we climb upwards. This symbolism runs parallel to the symbolism of the Kundalini Yoga where at the navel in the human body are the roots of the lotus and the stem rises from the navel upwards lastly blooming in the form of the thousand petalled lotus in the head. Kashi, the land is Goddess Parvati who has a sister called death. Shiva is the centripetal presence generating reference and meaning as the land :

Narratives' reaches up to Shiva

Circumambulate round a body of hymns

that are Gauri and Nandi on a Golden
beam of tears. The foliage of
immanental memory becomes a
Wordsworthian rustic with
benevolent pretensions to poetry. (P.11)

The poet makes the structural organisation of the poem clear in his foreword to the volume : "Shiva is the cosmos while Parvati the cosmicity. The Shree Yantra as the body of Shiv-Parvati is a mandala (Circle) which has four entry points, surrounded as the circle is by squares that succeed each other till the entry is granted into the holy precincts. The Eastern gate of the mandala has Kal Bhairava as the God and Kamakhya as the Goddess. East inaugurates a cosmogenesis and Shiva becomes the God of Time. Kamakhya is love and its articulatory power. When love as cosmic energy is set at the region below the anus in the human body, the mandala activity begins. Kal Bhairava generates fragmentary frescoes of Time in order the meaning is upheld in terms of a signifier-signified logic. Goddess Kamakhya incarnates Herself into the form of a syntax for a story to begin" (PP.IX-X)

Frequent references are made to King Divodas who ruled Kashi before the advent of Shiva. It is lord Hari Narain who meditates for thousands of years before making Kashi habitable for Shiva. The eight four Ghats of Shiva have their female emanations - Ghats being the bodies not only of Gods and Goddesses but also men :

The exteriors of Kashi petals are
Shielded by Ghats which are the
monumental bodies of Tirthas.

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The crescent Gangetic flows
inbreed scriptural stories
that tell sagas of eternity. (P.86)

Kashi and death are synonymous. The real life begins after death. The poem has been able to successfully portray vibrations which are peculiar to Kashi. The endless production of Vibhatsa (the most horrible) cleanses man of the toxic elements within. The ground for samadhi is ready and the ghats become petals of lotus blooming in the spaces that our bodies are. The note of sublimity is the high water marks of the poem :

Kashi opens and closes as we
Live to die in the symmetries of
our minds. Death tales concatenate
love that burlesques life into
a survival shrine. Mandalas
Gyrate us all as we Gyrate mandalas.
Let us search within to live death
in hungers that make a Dadhichi of us
all even as Shakuntala's love for
Dushyanta loves death itself
making it lovelier more than ever
before. (P. 92)

This poem is a great contribution to existing Indian English poetry in terms of range, depth of experience and metonymies of communication. This may even be true of Indian poetry in English available in translation.

Satish K. Gupta

Krishna Banerjee ed, *The Triple Path: Re-Inventing Poetic Genre: A Study of the Poetry of Charu Sheel Singh* 2 Volumes (New Delhi: Adhyayan Publishers, 2007) PP.325; Rs. 1200.

It is not very often in Indian English poetic tradition that the work of a poet invites scholarly attention from within the country and outside. The two volumes under review contain scholarly articles on the first five collection of poems of Charu Sheel Singh. The Collections which are now available in a single volumes under the title Charu Sheel Singh: Collected Poems, 1975-2003 (New Delhi: Adhyayan, 2006) are: Tapascharanam: Sukdev Ki Pida (1987), Songs of Life and Death (1989), The Indian Hero (1993), Creation cocktail (1997) and Terracotta Flames (2003). The two volumes are divided into five under which the articles are gathered. The first volume contains articles by Norman Simms, M.S. Kushwaha, R.S. Sharma, A.K. Mukherjee, Nishat Zaidi, O.P. Mathur, Binod Mishra, among others, Volume two contains articles by Rosemary C. Wilkinson, Mahanand Sharma, Patricia Prime, Bernard M. Jackson, Satish C. Aikant, O.P. Budholia, Sunanda Mogia, Satish K. Gupta, among others. Volume two also contains three different interviews with the poet.

Of the contributors from abroad Norman Simms seems to adopt a Jewish-Kabbalistic approach which he opposes to the Anglo-Christian approaches to which the poem *The Indian Hero*, according to him belongs. Bernard Jackson feels that Charu Sheel Singh represents a highly distinct mode of Indian English poetry which poses innumerable challenges to the reader particularly from the West. Rosemary C Wilkinson feels that such poetry combines the best of knowledge and pleasure principle. Patricia Prime is of the view that Charu Sheel's poetry carries stylistic innovation and the novelty

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experience at their claimaxical best. Articles which find such poetry problematical are those by Sunanda Mogia, A.K. Mukherjee, Norman Simms, among others. Acknowledging high mode of innovation Sunanda and A.K. Mukherjee are worried about the rights of the reader and justifiably so. The vital question, however, is whether a poet should not make use of his genius and submit to the readerly demands? Why the reader is not willing to take up the challenge?

Professors O.P. Mathur and R.S. Sharma realize the great potential in the poet; the former feels that Charu Sheel has inaugurated the genre of philosophical poetry in India after Aurobindo and Tagore. The later feels satisfied that in Terracotta Flames the poet has left mythological frames and brought poetry closer to the modes of real life experience. Dr. Satish K. Gupta examines the problems of creativity in the light of a philosophical and comparative history of ideas. Prof. M. S. Kushwaha feels the poetic innovation of the poet to be of a major kind; Prof. Kushwaha calls the poet an Indian T.S. Eliot. Prem Prakash's article compares songs of Life and Death with Key symbols and concepts in the Bible. Poonam Srivastava provides a female interpretation of the imagery in Songs of Life and Death.

Dr. Krishna Banerjee deserves accolades for editing the two volumes. She rightly says that "there is not only anxiety of influence; there is also anxiety of ignorance". Much of the attention is being paid to the so called mainstream poets who are anthologised every now and then. Prof. Banerjee rightly draws our attention to poets of Grater talent who deserve to be known, read and recognized. Except for proofreading mistake the two volumes make interesting reading. They are a valuable addition to the available scholarship on Indian English poets and poetry.

Satish K. Gupta

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"LET NOBLE THOUGHTS COME TO US FROM EVERY SIDE"

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Editorial

Indian context, aesthetics means "science and philosophy of fine art." It is science of fine art because the problem of art is originally a problem of technique of art. The works, wherein the philosophy of art is discussed, are primarily concerned with technique; and the philosophy is closely related to it. It is philosophy of fine art because the experience that a work of art arouses in an aesthete is accounted for in terms of different schools of philosophic thought in India and also because the authorities on three arts, poetry, music and architecture, hold that art presents the Absolute as conceived by them. Thus there are three schools of philosophy of art: i) Rasa-Brahma-vāda (school dealing with the experience of absolute in literature) ii) Nāḍ-Brahma-vāda (school dealing with the experience of absolute in music. iii) Vastu-Brahma-vāda (school dealing with the experience of absolute in architecture). And fine art is the art which presents the absolute in sensuous garb and aesthetical relation, as distinct from the utilitarian, with a work of which gives rise or leads to experience of the absolute. Since the very beginning, Indian *ācāryas* (scholars) have examined and enunciated this experience of the absolute in terms of aesthetic experience. The present paper aims at dealing with the nature of this experience from the point of view of the poet and the *sahṛdaya* (the reader/spectator).

Abhinavagupta (10th—11th c.) considers this experience as *kāvyañānand* (aesthetic pleasure) or *brahmānandasahodara* (pleasure of divine nature), one of the three kinds of *ānand* (pleasure), the other two being *viṣayānand* (worldly pleasure) and *paramānand* or *Brahmānand* (divine pleasure). Of these, *viṣayānand* (worldly pleasure) is related to the satisfaction of the material appetites and stands at the lowermost rung of the ladder. *Paramānand* or *Brahmānand* (divine pleasure) is related to the attainment of Communion with the Brahma (the Absolute Being) and occupies the topmost status. *Kāvyañānand* (aesthetic pleasure) falls intermediate between the two. During the course of this experience, the verbal powers—*abhidhā* (primary meaning) *lakṣṇā* (secondary meaning) and *vyājanā* (suggestive meaning) end and *śabda* (the verbal testimony) itself becomes Brahma (the Absolute Being). It creates a temporary state of bliss in the *sahṛdaya* (the reader/ spectator) and helps him in having an impersonalized and ineffable judgment.

Bharata (5th c.), in the sixth chapter of his *Nāṭyaśāstra* also says that *rasa* (aesthetic pleasure) does not depend on word power. Rather it is based on four kinds of expression: *āhārya* (expression through costume), *sātvika* (temperamental expression), *āṅgika* (expression through body), *vācika* (verbal expression). Abhinavagupta (10th—11th c.) and Viśwanāth (14th c.) consider this *kāvyañānand* (aesthetic pleasure) in close connection with *rasa* (aesthetic pleasure). Abhinavagupta declares *rasa* (aesthetic pleasure) as akin to the experience of the absolute. Vishwanath agrees with Abhinavagupta by calling *kāvyañānand* (aesthetic pleasure) as *brahmasvādasahodara* (pleasure of divine nature). In Indian aesthetics this experience has been understood as *kāvyañānand* or *rasānand* or

brahmānandsahodara which can be translated as aesthetic experience of divine nature. It is because of this experience that *kāvya jagat* (the world of poetry) is different from *jagat* (the human world). It is noteworthy that unlike the world of poetry, the human world lacks this experience. There is only either *sukh* or *dukh* (pleasure or pain) in the experiences of the world. The aesthetic pleasure is above the experience of pleasure and pain caused by the worldly experiences of life.

The Indian *ācāryas* (scholars) consider this experience to be the purpose or function of poetry. In his *Nāṭyaśāstra* Bharata (5thc.) holds that dramatic presentation primarily aims at giving rise to *rasa* (aesthetic sentiment) in the aesthete and later this experience is followed by moral improvement. He further says that dramatic presentation imparts *harṣa* (pleasure) to all who are unhappy, tired, bereaved and ascetic. The disciples of Bharata after witnessing the drama, and analyzing the effect it has on them, they realize that it brings about identification with the focus of the dramatic situation, to the effect that the audience realize through experience (because of generalization) that the four recognized objects or four ends of life, *dharma*, *artha*, *kāma*, *mokṣa* (righteousness, worldly possessions, desires, salvation) ought to be pursued. Bhāmaha (6thc.) states that *kāvya* (poetry) promotes *puruṣārthas* (four ends of life)—*dharma*, *artha*, *kāma*, *mokṣa* (righteousness, worldly possessions, desires, salvation). He mentions *kīrti* and *prīti* also in the sense of aesthetic pleasure as *kāvya prayojana* (the purpose of poetry). Vaman (8thc.) uses *prīti* in the sense of aesthetic pleasure as one of the purposes of poetry, the other being *kīrti* (the reputation). Mammam (10thc.), describing explicitly the purpose of poetry, says that poetry is for attaining *yaśa*

(fame), *artha* (wealth), *vyavahāra* (practical knowledge), *śivetarakṣati* (destruction of evil), *sadyah paramānand* (aesthetic pleasure), and for attaining *kāntā* (instructions). Of these six purposes or functions of poetry, described in the verse, the first four are applicable to the poet while the remaining two apply to the reader. Like Bhāmaha, Vāmana Ānandavardhana, (9th c.) and Abhinavagupta (10th c.-11th c.), Pandiarāj Jagannātha (16th c.) talks of *prīti* in the sense of aesthetic pleasure as one of the purposes of poetry. Rājaśekhara (10th c.) in his treatise also holds *ānand* (aesthetic pleasure) as the purpose of poetry in his own way.

This experience can be further understood by the nature of the poet. In Indian poetics, the poet is said to attain a higher state of mind than that of a yogi (ascetic), which enables him to have extraordinary or say supra-human power or universal rhythm. It is because of this power or rhythm that a poet has been considered as *krānta darśināh* (capable of looking both into the past and the future). Bhammanāyaka, Abhinavagupta's teacher also considers him as a *śa* (seer) who has *darśana* (inner view of Invisible Truths). This conception of the poet is implied in the Sanskrit word for him, viz. *kavi* itself, which occurs as early as the *Ṛga-veda*. Philologists trace the word to a parent root from which the English verb 'show' also is descended. Thus *kavi* (poet) means 'one who shows' and he who shows must necessarily have himself seen. To articulate this nature of mind of a poet, one needs to know the Śiva's nature as given in Trika Darśana, which is also the process of poetic composition. This has five states—*śṛṣṭi* (creation), *stithi* (preservation), *samhāra* (transformation), *tirobhāva* (diffusion) and *anugraha* (grace). Here *śṛṣṭi* (creation) is aesthetic intuition that charges the poet. *Stithi*

(preservation), denotes object of inspiration which captivates the mind of the poet. *Samhār* (transformation) is indication of expression which is the depth of the poet. *Tirobhāva* (diffusion) is resulting simulation which diffuses illusion. And finally *anugraha* (grace) is the manifestation of the universal rhythm. A poetic composition which has this universal rhythm activated by *anugraha* (grace) offers truth, meaning and imparts aesthetic pleasure. The experience of universal rhythm is the poet's conscious state of *niruddha* (meditative i.e. the state of total stillness) one of the five states of the mind, the other four being, *kṣipt* (sensitive and agitative), *mūḍh* (insensitive and dull), *vikṣipt* (interruptive and disturbed), *ekāgra* (concentrative and pointed). The mind shifts over from one state to another at a fast speed. Sometimes it is *kṣipt* (sensitive and agitative), sometimes *mūḍh* (insensitive and dull), sometimes *vikṣipt* (interruptive and disturbed), sometimes *ekāgra* (concentrative and pointed) and sometimes *niruddha* (meditative i.e. the state of total stillness). Of the five, *niruddha* (meditative i.e. the state of total stillness) is the highest. It can further be divided into two sub-states: *samprajñāta* (conscious) and *asamprajñāta* (trans-conscious). Here the second state is the final state of a yogi, in which he becomes thoughtless. As far as the first state is concerned, it is the state of the poet which makes him concentrate his mind on both gross and subtle elements of nature (earth, water, light etc.) It is the state of realization of universal rhythm. It enables him to know the real nature and character of various objects and materials of nature. It also enables him to achieve his purpose for himself and society. This realization of universal rhythm which makes one a poet is impregnated with imagination, sympathy and sensitivity. This character of poet can be defined by the following lines of Matthew Arnold's poem, "Resignation":

Lean'd on his gate he gazes—tears
 Are in his eyes, and in his ears
 The murmur of a thousand years.
 Before him he sees life unroll,
 A placid and continuous whole—
 That general life which does not cease,
 Whose secret is not joy, but peace;
 That life, whose dumb wish is not miss'd
 If birth proceeds, if things subsist;
 The life of plants, and stones, and rain,
 The life he craves—if not in vain
 Fate gave, what chance shall not control,
 His sad lucidity of soul.

If such be the impulse behind poetry, what is that we may seek from it. The answer is twofold: one is based on optimistic standpoint and another on pessimistic standpoint. The former draws us closer to the intrinsic truth and beauty and the latter takes us away from the sufferings and perplexities of actual life. In each case the reader/spectator feels transported and experience aesthetic pleasure.

In Indian critical tradition reader/spectator is also supposed to bear this nature of poet, which enables reader/spectator to experience *rasa* (aesthetic pleasure). According to Indian *ācāryas* (scholars), he should have the basic receptivity to attune himself to the level of the poet. If his heart is at par with the imaginative mind of the poet or dramatist, he can experience this aesthetic pleasure. He should share in Arnold's words the "sad lucidity of soul". Unless the reader/spectator has an adequate degree of intellectual and emotional

equipment, he may not be able to establish that rapport with the poet which is essential for the realization of *rasa* (aesthetic pleasure). In Indian poetics reader/spectator is known as *sahṛdaya* which has two components—*sa* and *hṛdaya*—the first stands for 'equal or same' and the second means 'heart'. In a word he must have *samānadharmā* (the nature of the poet himself). There may be a difference of degree, but not of kind, in sensitivity and capacity for imaginative contemplation. Explaining *sahṛdaya* (reader/spectator), Abhinavagupta remarks that those, who by constant practice of reading poetry have acquired in their cleansed mirror-like minds, the capacity to identify themselves with the poet and are thus attuned to the poet's heart, are *sahṛdaya* (reader/spectator). But it is again impossible for a reader to attune to the heart of the poet if he is not *savāsana* (one who has instincts or impressions) which are of two types—*īdantīni* (instincts or impressions related to the past lives) and *prāptakālik* (instincts or impressions of the present life). Abhinavagupta holds that *śāyibhāvas* (basic mental states or basic sentiments) reside inherently in the human *citta* (mind) in the form of *vāsanās* (instincts or impression). They remain dormant in the mind of every human being. They are even carried forward to subsequent births. These instincts or impressions and the universal sympathy enable the reader to have aesthetic experience. The contact of the mind with the *vibhāvas* (causes and determinants of the rise of a sentiment) etc., will result in the manifestation of the *rasa* (aesthetic pleasure). A child has *vāsanās* (instincts or impression) related to the past lives but the *vāsanās* (instincts or impression) of this life have not developed in him fully so far. They remain dormant in the mind of a child. Hence he cannot realize the universal rhythm which enable him to have aesthetic experience.

Thus the realization of this universal rhythm is indispensable for both the poet and the *sahṛdaya* (reader/spectator). It enables the poet to heighten the common experience of life to the level of aesthetic experience in his composition and the *sahṛdaya* (reader/spectator) to experience aesthetic pleasure. Now even the *sthāyibhāvas* (basic mental states or basic sentiments) like *śoka* (grief), *bhaya* (fear), and *jugupsā* (disgust), which are unpleasant in practical life, become pleasant. Viśwanātha unfolds the reason of two different natures of the unpleasant *rasas* (aesthetic sentiments). He holds that the unpleasant sentiments in life produce grief due to *lokasamśrayā* (association with material world), but they become *alaukik* (supra-human) as a result of *kāvyasamśrayāt* (association with aesthetic world). In a poetic composition the subjects acquire the complexion of *vibhāvas* (causes and determinants of the rise of a sentiment) and afford aesthetic pleasure, leaving their original material flavour. It is further to say that situations of life and situation as delineated in poetry fundamentally differ in taste and complexion. Poetry has its own culture and its characteristics. The sentiment of life undergoes a type of processing in poetry, resulting in sublimity. And inasmuch as a poetic composition is *mānas vyāpāra* (business of mind), the *sahṛdaya* (reader/spectator) is moved by poetic portrayals in a manner and depth as seldom characterizes life's practical experiences. It is this speciality of the poetic culture that absorbs and overwhelms the mind or inner self of *sahṛdaya* (reader/spectator) for the time being. He might become forgetful, as well, of all the exterior objects or concerns of life. This is the state of *sattvodreka* (internal luminosity) in which the mind experience the aesthetic pleasure

In this process the *sahṛdaya* (reader/spectator) turns from *laukik* (worldly) into *alaukik* (supra-human) and hence now he

experiences aesthetic pleasure even in weeping. Here it is noteworthy that the reader /spectator transcends the world but does not enter into a divine world. Here *citta* (mind) has two states: *dīpti* (state of luminosity) and *pighalanā* (state of liquefaction). The former state arouses the *rasas* (aesthetic sentiment) of *bhayānaka* (the terrible), *vīra* (the heroic), *hāsyā* (the comic) etc. while the latter arouses *karuṇarasa* (sentiment of pathos), *śṛṅgārarasa* (erotic sentiment) etc. It is noteworthy here that *citta* (mind) is like sealing wax which gets melted in the company of heat and finally turns into a liquid form. Now *rajas* (mode of passion) and *tamas* (mode of dullness) are also liquefied and so *citta* (mind) experiences universal rhythm followed by *rasa*. Now *citta* (mind) transcends the worldly limits. It is *rajas* (mode of passion) and *tamas* (mode of dullness) that makes *citta* (mind) have different experiences of life. They limit the realization of *citta* (mind) but the moment these *guṇas* (modes) are melted, the limitations of *citta* (mind) are removed and we have *rasa* (aesthetic sentiment). The liquefaction of *citta* (mind) takes place after *rajas* (mode of passion) and *tamas* (mode of dullness) get subdued for the time being, affording scope for the *sattva* (mode of goodness) to inundate the inner consciousness.

Let us now consider how this common experience of life becomes the heightened form of aesthetic experience in a composition. According to the ancient theorists each of us is fitted with a built-in structure of *sthāyībhāvas* (basic mental states or basic sentiments) which are the modified forms of basic drives or instincts as a result of centuries of evolutionary process of humanization and social living. These *sthāyībhāvas* (basic mental states or basic sentiments), which are chiefly eight in number, are heightened to *rasadaśā* (a relishable

state) 'by the poet so that we have one *rasa* (aesthetic sentiment) corresponding to each of them. The poet succeeds in doing this by resorting to the device of concretization. Bharata has put it in his *Nāṭyaśāstra* in the following way: "*vibhāvanubhāvavyābhicārisaṁyogataniṣpattih*" (the savouring of the sentiment is possible through the combination or integration of *vibhāva* (causes and determinants of the rise of a sentiment), *anubhāva* (the visible effects or gestures) and *vyābhicāri* (transitory emotion). *Vibhāva* (causes and determinants of the rise of a sentiment) stands for the dramatic and emotive situation, which is not the cause but only a medium, through which sentiment arises in the actor. It is called *vibhāva* (causes and determinants of the rise of a sentiment) because it arouses sentiment in a manner quite different from that, in which sentiment arises in actual life. *Vibhāvas* (causes and determinants of the rise of a sentiment) are of two two kinds: *ālamban vibhāvas* (the object, responsible for the arousal of sentiment) and *uddīpan vibhāvas* (stimulating factors or circumstances). *ālamban vibhāvas* (the object, responsible for the arousal of sentiment) is again of two kinds *viśayālamban* (object of the sentiment) like Madeline and *āśrayālamban* (the subject or person in whom the sentiment resides) like Porphyro (Keats's *The Eve of St. Agnes*). *Uddīpan vibhāvas* (stimulating factor) is the environment, the entire surrounding which enhances the emotive effect of the focal point, the object which primarily stimulates sentiment. *Anubhāvas* (the visible effects or gestures), include all the physical changes due to the rise of a sentiment. Thus they are indicative of the rise of emotion. In actual life they are known as effect of sentiment. These changes are voluntary as they can be produced by an effort of the will. They are called *anubhāvas* (the visible effects or gestures) because i) they communicate the basic sentiment to the characters, present on the

stage ii) they make known the nature of sentiment in the hero iii) they make the reader/ spectator experience an identical sentiment. *Vyābhicāribhāvas* (the transitory emotions) go along with and consequently reinforce prevailing mood or emotional disposition.

As has already been said, the integration of *vibhāvas* (causes and determinants of the rise of a sentiment), *anubhāvas* (the visible effects or gestures) and *vyābhicāribhāvas* (the transitory emotions) awakens the *sthāyībhāva* (basic mental state or basic sentiment) into a relishable flavour called *rasa* (aesthetic sentiment). This flavour or state remains subjective unless it is delineated by the poet in a poetic composition where he objectifies his experience.

The question now arises as to what is the locus of the *rasa* (aesthetic sentiment). Is it the character in a drama, like Rāma or Duśyanta, or is it the actor on the stage who successfully portrays these sentiments or is it the spectator or the reader? This issue of the locus of *rasa* (aesthetic sentiment) includes the process of *rasanīṣapatti* (the savouring of aesthetic sentiment). There are primarily four theories which include *utpattivāda* or *upacaya-vāda* (theory of production), *anumitivāda* (theory of inference of aesthetic sentiment), *bhukti-vāda* (theory of taste) and *abhiviyaktivāda* (the theory of manifestation).

The first one is called *utpattivāda* or *upacaya-vāda* (theory of production) of *rasa* (aesthetic sentiment) propounded by Bhaṭṭa Lollaṭa, who is believed to have commented upon the *Nāyaśāstra*. Lollaṭa explains that there is a relationship of cause and effect between the *vibhāvas* (causes and determinants of the rise of a sentiment) and the *rasa* (aesthetic sentiment). He holds that the author's character is

primarily the locus of the *rasa* (aesthetic sentiment), but it is superimposed on the actor, who, with his histrionic talent, creates a make-believe situation on the stage.

The second is *anumitivāda* (theory of inference of aesthetic sentiment) propounded by Śaṅkuka, a logician. He argues that the theory of production will leave many questions unanswered. For, if the hero, say Rāma for instance, is the substratum of *rasa* (aesthetic sentiment), how can the result accrue after thousands of years when the drama is witnessed now. Further, what role or interest does the spectator have in it. If he is not the beneficiary in *rasānubhūti* (experience of aesthetic sentiment), what relevance does the drama hold for him? So, according to Śaṅkuka, *rasa* (aesthetic sentiment) is not produced, but inferred by the spectator. The permanent mood of the hero is inferred to exist in the actor and sensed by the spectator which develops into the relishability of *rasa* (aesthetic sentiment). This logical process of inference leads to *rasānubhūti* (experience of aesthetic sentiment). Śaṅkuka explains how the reader comes to regard the actor as the real hero/heroine and associates *rasa* (aesthetic sentiment) with him. The answer to this question can be given on the basis of the role of *jñāna* (knowledge) in the experience of the reader. There are four kinds of *jñāna* (knowledge) familiar in worldly experience. The first is *samyaka jñāna* (exact knowledge) in which there is absolute certainty as to the object of knowledge. The second is *mitthyā jñāna* (false knowledge) in which the actual object of knowledge is repudiated. The third is *saiṁśaya jñāna* (doubtful knowledge) in which there is no definite apprehension of the object of knowledge. The fourth is *sādrśya jñāna* (resemblant knowledge) in

which resemblance of the object of knowledge is recognized in another object. In a poetic composition, these four kinds of knowledge fail to explain the nature of aesthetic experience. In order to explain the nature of aesthetic experience, Śaṅkuka has pressed into service the analogy of the *citraturāṅganyāya* (the picture-horse logic). He holds that looking at the picture of a horse, one does not assume that it is a real horse; one does not fail to understand that it is a horse; one does not, further, harbour any doubt whether it is a horse; and likewise, one does not think that it resembles a horse. All that suggests that, despite the perception of the picture—horse not confronting to any of the four types of knowledge, it strikes as real or living and thus creates delight in us. Accordingly, the *sāmājika* (reader or spectator) comes to regard the actor/character as the real hero and associates *rasa* (aesthetic sentiment) with him on the line of *citraturāṅganyāya* (the picture-horse logic). That is the secret of his aesthetic experience.

The third theory is *bhukti-vāda* (theory of taste) propounded by Bhaṭṭanāyaka, the author of *Hṛdayadarpaṇa*, which is not available now. He is post-Ānandavadhana and prior to Abhinavagupta. Bhaṭṭanāyaka questions both the earlier theories of production and inference of *rasa* (aesthetic sentiment). He holds that *rasa* (aesthetic sentiment) cannot be produced because the causes, which are non-existent now, cannot yield the result. It cannot be inferred either, since the real character like King Duśyanta does not exist now. The question of inferring his sentiments does not, hence, arise at all. The reader or spectator, in no way, is in love with the heroine like Śakuntalā nor does he assume himself to be Duśyanta. Bhaṭṭanāyaka postulates that there is the relationship of *bhojaka* (the enjoyer) and *bhojya* (the enjoyed). A character like Śakuntalā is viewed not as an individual but

as a woman in general and Duśyanta's love towards her is taken in general without any encumbrance of an individual or agent. It is this, a specific delectation which leads to *rasānubhūti* (experience of aesthetic sentiment), distinct from the worldly levels of happiness and something almost at par with *brahmāsvāda-sahodara* (pleasure of divine nature).

The fourth is the theory of *abhivyaktivāda* (the theory of manifestation), propounded by the celebrated Kashmir writer Abhinavagupta, whose commentary *Abhinavabhāratī* on the *Nāyaśāstra* is a landmark in the field of *alākāra śāstra* (poetics). Abhinavagupta discusses in detail all the earlier theories and asserts finally that it is through *sādhāraṇīkaraṇa* (generalization) that *rasānubhūti* (experience of aesthetic pleasure) is obtained. Through *sādhāraṇīkaraṇa* (generalization) the reader transcends his subjective, objective and neutral states and has *ekākībhāva* (single sentiment). Here *vibhāva* (causes and determinants of the rise of a sentiment), *anubhāvas* (the visible effects or gestures) and *vyābhicārībhāvas* (the transitory emotions) and *sthāyībhāvas* (basic mental states or basic sentiments), all abandon their local, individual or temporal associations or limitations and acquire a sort of *sādhāraṇīkaraṇa* (generalization) rather universalization. Accordingly, the *sthāyībhāva* (basic mental state or basic sentiment) becomes the respected sentiment of ordinary men and women. It is after this *sādhāraṇīkaraṇa* (generalization) has taken place in the mind of the *sah[daya]* (reader or spectator) that the aesthetic experience takes place, giving rise to repose in the mind of the reader. This is a progression from *laukika* (worldly) to *alaukika* (supra-human). According to Bha--mmanāyaka this process is connected with the three word-

function—*abhidhā* (primary meaning), *bhāvanā* or *bhāvakatva* (the process of impersonalization) and *bhoga* or *bhojakatva* (tasting). *Abhidhā*, as has already been given, is the word power which conveys the primary meaning. The other two functions materialize in poetry when it is charged with *guṇas* (excellences) and *alamakār* (poetic figures). *Bhāvanā* or *bhāvakatva* is process of impersonalization by virtue of which the accessories of the sentiment portrayed such as *vibhāva* (causes and determinants of the rise of a sentiment) become generalized thereby gaining a power of equal appeal to all. It liquefies *rajas* (mode of passion) and *tamas* (mode of dullness) and adds uniqueness to *abhidhā* (primary meaning). As a result, the generalization of *vibhāvas* (causes and determinants of the rise of a sentiment) and *sthāyībhāvas* (basic mental states or basic sentiments) take place and internal crisis due to selfish interests, is dissipated. As far as *bhoga* or *bhojakatva* (tasting) is concerned, it is a virtue of tasting of pure joy). It liquefies *citta* (mind). All these processes, connected with three word-functions, happen internally, imperceptibly, without letting the *sahṛdaya* (reader) realize the subtle stages of the transition from the first to the second and from the second to the third. Thus this aesthetic experience is *bhagnāvara* *racittavasthā* (a state of cumulative experience of mind). It creates internal repose which is accompanied with aesthetic experience.

To conclude, aesthetic pleasure is the transformation of the *sthāyībhāva* (basic mental state or basic sentiment). The poet comes to acquire or imbibe the *sthāyībhāva* (basic mental state or basic sentiment) from the story selected, which means the hero's *sthāyībhāva* (basic mental state or basic sentiment) becomes the poet's *sthāyībhāva* (basic mental state or basic sentiment) during creation. The actor evokes this *sthāyībhāva* (basic mental state or

basic sentiment) of the hero by *anusandhān* (quest) for herohood or *ārope* (attribution) of herohood to himself or *abhimāna* (considering himself) as hero on the stage. Now the *sahṛdaya* (reader/spectator) has this experience through *sādhāraṇīkaraṇa* (generalization) when the *vibhāvas* ((causes and determinants of the rise of a sentiment), *anubhāvas* (gestures) and *vyābhicāris* (transitory emotions) and *sthāyībhāvas* (basic mental states and basic sentiments), all abandon their local, individual, or temporal association or limitations and acquire a sort of generality, rather than universality.

- Shrawan K Sharma

A K Awasthi

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When wise men affirm that spirituality is an experience, they assume that they are dealing with the abstract and metaphysical. They claim that mental activity is only a condition. They also distinguish spirituality from materiality. But what intrigues the rational judgement is that any experience, realization, attainment or becoming happens only in the mind, never outside of it. But mind is a material reality and anything taking place there will carry its property along. However, any production of the mind may contain any degree of fineness but it would be born of material entity nevertheless. The mind feels anything in the form of ideas (*dhyān*). This is what mental activity is. But mind is only an enclosure in the material body. The question arises, what is that phenomenon, which fills in the mind just to make mental activity possible? What is its nature?

Following the analogy of cosmic existence, the Śaiva will call manifestation of Śiva-Śakti principle, idea being the identity of energy and activity (*prakāśa* and *vimarśa*), self-luminous, self-conscious and

free. The *śabda* in the idea in association with ability to grow and expand becomes the ideal reflection of the physical principle (*sphota-dhvani*) that energy and mass cannot be separated. In fact no unit can be separated from its basic nature as fire cannot be separated from its essential nature of heat.

In the *Ṛg-veda* (from Mandala 10. Sukta 125. Mantra 1 to 8) Nirukta (13, 16) and *Vākyapadiyam* (śloka 1- *anādinidhanam*) there is description of a *vāktattva-pratibhā* and they call it *ākāśa* (space), which is in our experience and it is a material reality. That is to say, nothing is beyond space. The principle of *sphota* and *dhvani* also prove that each individual experiences this *sphota* in the mind and *pratibhā* flows continuously (ref. Oscar Brunlar). It implies that mind is the hub of all activity and idea is the reflection of what various principles claim. Following the theory of convergence in Mathematics the idea can be taken as the seed (*bindu*) (as explained in *Saundaryalaharī*, śloka, 101) to explain the cosmic as well as the activity-specific principle. The *sphota* occurs with sound and movement and expansion begins in circular or periodic manner. The *bindu* is transformed into innumerable shapes and activities, which flow from it and converge because all other units are always less than the whole. It is thus the idea (*dhyān*) is realized. *Sphota* occurs because of contraction and expansion because of heat. Both of these are only two forms of activities in the *bindu*. Expansion converges into contraction into an unimaginable dense having immense gravitational pull as is believed to be in a black hole. Thus it is a journey from *bindu* to *bindu* and in the *bindu* itself. So is the process of idea in poetic creation- a superfine material activity, which has nothing to do with imaginary imposition of spirituality around it. Idea is all material

comprising properties of ether and is similar to what is defined as *śivalattva*, or *Vāktattva*.

The viewpoint presented in this paper has derived its fundamentals from the Śaiva philosophy and aesthetics and it tries to combine with other rational and scientific approaches.

The reference to Śīva is not related to the concept of Śīva as God as worshipped by Hindus. It is rather the principle of energy (light or *parkāśa*) which is in perpetual unity with activity (*Umā* or activity or *vimarśa*). The dance of Śīva is referred to as the dance of activity throughout the universe along with the underlying principle of energy. Fritjof Capra in his book *The Tao of Physics* mentions this as the "dance of subatomic matter". The bubble-chamber photographs of rhythm of creation and destruction in the universe are visual images of the dance of Śīva. Other physicist like Kenneth Ford and Heinrich Zimmer also speak about 'energy dance' or 'dance of creation and destruction' that leads to acknowledge the fundamental principle of balance in all forms of nature. The String theory of physics is claimed to be the theory of everything that resolves the incompatibility of quantum mechanics and relativity and states "that matter and force are simply different aspects of the same fundamental entity and are thus unified. All particles arise as different vibrations of the same elementary string" Similarly, the Trika Darśan holds the triad principle fundamental—Śīva, Śakti and identity of both.

The *panckriyā* (five-fold activities) principle is derived from the same fundamental, that describes five eternal activities attributed

to —Śiva who is in the state of eternal dance, and therefore is manifest in the form of cosmic activities that can be described as the dance of Nature and wisdom of soul in gross terms. As *panckriyā* is universal in nature, it can be well applied to any limited activity in order to explain and evaluate such proposition.

There is an unidentified order in the universe. In Trika Darśana it is described as Śiva's nature (*swabhāvajah*). One may call it natural order or reason. All forms—animate and inanimate—are only charged particles of natural reason. The five activities are only states/ aspects intrinsic to everything in nature. The five states are:

Creation (*śṛṣṭi*) — will or inspiration to create;
 Preservation/ sustenance (*stithi*) —to uphold and follow
 the course of thought;

Transformation/ destruction (*samhār*)— to dismiss or
 disintegrate all that is not inconsonance with the natural
 order (i.e. —Śiva), to purify thought and/ or transform
 and take a new form;

Diffusion of illusion (*tirobhāva*) — identification with
 the approach and vision of reality; and

Attaining Grace (*anugraha*) — identity with the subject
 (*aham*) and object (*idam*), sublimated thought or truth
 revealed.

In the poetic/ artistic creation similar activities are evident. As in the cosmos, so in a work of art, Nature or poet (Śiva) wills it to happen, which is the natural rationale, so the activity (Śakti) gets started. It is a free movement in any direction. Eternal consciousness is known as bliss in gross terms, which in the most comprehensive sense is known as will, which again in wider application becomes knowledge (*jñāna*). It is this knowledge that results in the grossest form of consciousness, that is, in the state of activity in Śiva or any artist who in turn automatically activates the *panckriyā* principle and the process of artistic activity starts. It continues until the objective has been gained. It is this process that takes place in the mind of the poet before any actual activity gets a form, direction, colour, etc. A critic therefore has to understand first the mental processing of the object of inspiration (but it would be better to call it "subject" of inspiration for the inspiration takes place only within) leading to actual artistic production. He can do so by getting to know the (near) totality of the environment, the poet has lived in. Quality in the work will descend on its own spontaneously through *panckriyās*.

The Lord of the Universe is dancing the cycle of grace in the form of perfect balance—Ardhanāreśhwara (identity of male-female principles) which is known as the balance of Nature, so does the poet. Any one who gains this balance in any sphere of activity attains the vision as a state of evolution/ realization, which is qualified by solemn, serene and sublime feel of the cosmic reality that is expressed in words pregnant with truth, its extent, intensity and feeling—THE BALANCE OF ALL. The poet as well as the critic displays reason as a tool that does all the analyzing and evaluation. The method of

assessment of quality follows the rule of consonance of abilities between the poet and the reader/ critic and diffusion of infirmities (attachment-drains) in the work of art. These are five in all. If the poet has been conscious of art, knowledge, attachment, time and destiny (i.e. *kalā, vidyā, kāl, rāg, and nīyati*), his work is bound to have the tendency of backward pull, that, no doubt, leads to ambiguity of meaning and interpretations. For the upward scale, the following table displays the process of creating perfect art:

Evolution from—

Limited skill—to—all skill

Little knowledge—to—all knowledge

Desire or awareness to achieve—to—fulfilment

Specific time—to—timelessness

Limited sphere activity—to—widespread activity

In other words, a perfect artistic activity exhibits an ascending order: art leads to realization of truth; knowledge is replaced by enlightenment; life of attachment gives way to emergence of will and subjectivity to time changes into universal appeal and belief in destiny is transformed as total activity. This is what the poet becomes in the mind. The Trika Darśan mentions these as (five mouths) five modes of expression of Śiva, the Lord of the universe. In the poet these are known to be the qualities of an unpolluted mind—free and content, willing (to create), enlightened and prone to activity. Only a mind possessing these qualities can be said to be the most appropriate ground for creating a work of art. In the poet the triad principle is represented as a process: (1) drive to realize truth or discover (Śiva) followed by (2) ensuing activity (Śakti) (3) to attain the contentment of the soul

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the identity of both). Thus, *pancakriyā* becomes a principle that can evaluate any work of art as well as any human activity.

The Indian esthetical (aesthetic) standard as enunciated by Abhinavagupta and elaborated by Anand Coomāraswāmy under the Dance of Śiva prescribes the fundamentals of literary criticism/evaluation which are in complete harmony with the natural principle, and are derived from a holistic principle known as triad under the Trika Darśan—*prakaśa* (light), *vimarśa* (self-consciousness), and their union also known as *spand* (vibration). Other parallels are Śiva, Umā and their identity-in-difference; substratum of psychic images or *buddhi* (intellect), the distinctive power as self-consciousness, i.e. will, knowledge or action and the manifested or manifestable; the individual, knowledge and the known; *buddhi*, application of *buddhi* and manifestation.

The Cosmic Activity is the central motif of the Dance, which is eternal and universal. It implies that the Lord of the Universe is the Dancer who like fire latent in firewood, diffuses this power in mind and matter and makes them dance in their turn' (A. Coomāraswāmy, *The Dance of Śiva*, Bombay: Asia Publishing House, 1948). His body being *ākāś* (space), He dances with other four elements. The all-pervading Śakti is all delight, which is united and identified with Umā's body arising in so-called time. The union of all time (better called extended space for time is only a measure for man's convenience or a condition of space; time has no independent existence) is Śiva's dance, which is 'becoming' and goes on in individual bodies as the congregation

of all elements. Its deepest significance is felt when it is realized that it takes place in the heart and the self. "Everywhere is the Creator-Destroyer, everywhere is the heart," writes Coomāraswāmy. He dances His cycle of grace to create all to destroy all and thus, the cycle goes on. The whole activity transubstantiates into bliss. The Supreme Intelligence dances in the human soul through the conflict of opposites to accomplish the perfect union—a vision of the self and matter in complete harmony. But He doesn't dance like a human who has a purpose, however, the reason of His dance is His own nature for His gestures are own 'nature-born' (*svabhāvajaha*). Thus, Śiva's dance can be understood as the yoga (union) of the dance of nature and the wisdom of soul. As the dance is manifest in the universe in five activities called *panckriyās* (as explained earlier) viz. *sr̥ṣṭi*, *stithi*, *samhār*, *tirobhāva*, and *anugraha*, so in literary domain too a parallel activity paradigm is significant—perception, fancy, imagination, intuition plus identity and consciousness.

It is these *panckriyās* that become the standard of judgement. Accordingly, the poet overlooks creation and evolution, which support his wisdom to preserve Reality so he destroys and dismantles all that is unnatural. It is followed by diffusion of illusion that engulfs the mind. Confusion prevails. Further a condition descends giving rest to the same activity because only as much cosmic energy (in the form of thought) is released as can be borne by those who receive it. Thereafter is felt the state of release from the restlessness of mind. It leads to attaining the grace of salvation and enjoyment of the heart—the bliss of soul. It is significant to note that having gained His purpose the poet (Śiva) ceases his cosmic activity or dance. It happened in the case of

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Shakespeare, Coleridge, Wordsworth, Goethe, Valmīki, Kālidasa, Kabīr, etc. As it is on the physical and the material plane so is it on the mental and still higher or subtler planes that Śiva (Nature) is dancing in an apparent non-system, which He alone understands. So is the instinct of the poet. "In the human form consciousness has unfolded to the highest degree so far. The human individual is a microcosm in which all the powers functions and faculties which are manifesting in the universe on a macrocosmic scale are present in a potential form or have been made partially active" (I K Taimini, Hindu Symbolism, TPH Adyar, year, 56). In matters of interpretation of thought character or any other phenomenon, *panckriyā* theory of criticism regards subjectivity portrayed objectively principle as basic. It does not negate anything. It does not begin with presumption or preconditioning of mind. It upholds the spirit of freedom in order to accept anything through reason in a state of diathesis—the most natural state of Nature itself. The process of evaluation follows rhythmic motion leading to evolution of thought and character in interrelated harmony expressing itself in spontaneous manner with a purposeless purpose to remove the snares of illusion from the mind and finally, arriving at circumstantial happiness condition and ultimately giving the feel of content (pure happiness) to one and all.

Now a question arises where and how *panckriyās* have their role to play as regards poetic activity. *Panckriyā* is only the process of churning, managing, organizing purifying and realizing the point of inspiration in the mind whose subject matter is idea. Therefore idea (*adhyān*) has to be probed in order to arrive at a logical viewpoint. An examination and analysis can be attempted following Abhinavagupta's principles as follow:

- * All knowledge is conceptual
- * Universals are knowable through reason
- * Thought and being are identical
- * Objective and subjective are identical
- * World reasons and individual reasons are identical
- * The reality is distinct from appearance which is dependent on the former
- * All knowledge is mere configuration of the universals

All that is in the universe, known or unknown is within the cosmic body as well as any material body in the micro forms. By knowing the body one knows the universe. There is no going beyond. All discovery, technology, philosophy and knowledge so far is first an idea, then a manifestation in form, size or effect. So all is happening in the mind only. The city of New York or the French Revolution, Jesus Christ or Lord Krishna terrorism or any thing started in the first instance as an idea like the Dark Energy. How and why? We just fail to explain. Following Śaiva, if we say that idea is the property of Siva's body (*ākāśa*) ether, and is produced as sound, the circle is complete, i.e. *parkāśa*, *vimarśa* and their identity. Energy plus activity and their identity is the reflection.

The idea expands as ether does. As is the cosmic so is the individual activity. The phenomenon of ether and sound identified follows the cycle of expansion and density as per the theory of Big Bang and the theory of Convergence-Divergence (in cyclic way). They say that the expansion of ether is unidentifiable, unexplainable and

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incomprehensible and moving towards the dark energy composed of grey matter which also comprises properties of Black Holes as found in all galaxies. The Dark Energy may be the phenomenon where are occurring constant explosions (Big Bangs) or *sphota-dhvani* where from space and sound identified are moving forward with variety of forms and shapes, which converge into an unimaginable *bindu* (as implied in the *śloka* 101 of *Saundaryalaharī*) because of contraction. It is in the *bindu* that both unimaginable density and expansion are contained. The *bindu* is regarded as “*anahata-vyoma*” (ether), the basis of *parā* or *paśyanti* according to Śaiva and Bhārtrhari and with which is identified the sound (*nāda*) and the cause of the material world. The cycle may follow a circular or periodic motion. It is for this reason that ether seems to be ever expanding with new forms and shapes emerging from no-where.

Similar is the nature and function of idea. It is the reflection of the identified sound-space in all living things. Biology also proves such centres in different bodies. As the Big Bang occurs because of contraction, so does occur *sphota* in *manas*, affirms Oscar Brunlar. Energy and mass being identical are pressed inward unimaginably in the state of convergence in the *bindu*, which has no outside. The same happens in the mind that every phenomenon or state or feeling is first an idea—from idea to idea and in idea itself. Further, similar to the principle of the String Theory there is a strong thread of connectivity that runs through the entire universe cutting across the astonishing variety in creation. The truth is that it is in the very midst of the universe and also inseparable from it; yet we are unable to feel connected to it as the only essential state. Rather we consider it a mechanical activity. Even if we think it to be so for a moment, we can possess no control

on it. The Upanishadic essence as expressed in the *Bhāgavad Gītā* emphasizes that knowing about this is difficult as it is in the realm beyond the senses and the intellect, yet the wonderful thing about idea is that it is ever self-revealing. It allows itself to be revealed ultimately if only it explores itself not as object but as in-subject activity for the knowledge can take place in the subject only. Knowing through the object leads to infinity, incomprehensibility. The in-subject process is self-revealing and is within the experience of man as in the state of transcendence during which man lives in a multiverse.

It is (*svabhāvajaha*), self-willed self-luminous, and self-conscious as Śiva is described. Nothing is outside the mind or it has no outside including the spiritual or the divine feel, for that too, is experienced in the mind only. All is within the material enclosure of the mind. Here we feel the identity of mass and energy as we do in the state of emotion or thought. It is here that we feel the *Ardhānriśvara* (half male- half female principle). As the world is real and the world reason is identified with individual reason, the idea (*dhyān*) is the *bindu* at the individual level, which is self-willed and self-luminous, automotive and self-conscious ever existing in the state of *sphurattva* (sprouting) identical with *nāda* and *kalā*.

It also shrinks and goes inward to impart spiritual type strength to the mind. It so happens when one pronounces OM (AUM), the essential sound, its wave and rhythm resonates the inward flow ("assuming the form of *praṇava*, the embodied form of *nāda*, etc assuming the stages *parā*, *paśyanti*, etc, wherefrom originate the *swara-s*, *var Ga-s*, *pada-s*, and *vākyas* galore"—*Saundaryalaharī*, *sloka 1*).

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Therefore idea is a material product, the subtlest form of matter ever experienced by man. Mental activity and idea are identical. A mind cannot think without idea which is a condition of thinking but which is only a process. As anything can function only in space so in nature nothing happens except an idea. All forms are but manifestations. All diseases are only ideas, not physical things. They only appear as forms. This is also in human experience. In the state of meditation, when one acquires perfect concentration, one can experience space flowing in, as if mind is sucking in space. This is only a process of spiritualizing the mental energy. Spiritualization therefore is not independent of mental experience.

In the state of idea gathering mass, it keeps on till it has acquired a shape and size or effect. Genes are only material forms of ideated compounds which organize and regulate birth in any natural body. Transcendental experiences belong to this category similarly fulfillment of desires or wishes are other things. Efforts are made to realize the idea of happiness and often these are realized. Thus ideas are forces. But they are formless as space is. Marx's communist revolution was only an idea before it gathered mass, i.e. it attracted several minds whose combined energy activated the mass gathering process and it resulted in an enhanced activity. Similar rule applies to Hitler's idea to rule the world and the ensuing World War II. The first engine made by James Watt started as an idea and was transformed into a material thing later. But every idea is not potential enough to gather mass. However, any idea does possess the expanding quality.

Thus if idea (*dhyān*) has the property of space, then there can be no other reality other than space, not even time – past or future. In fact, a person is only a great compound of ideas; all his actions are

only expressions, which make his body expand so vast in subtlety, though the material unit remains confined to its limits. Thus all interactions, travel, speech etc. make only spatial expansion, which is not visible but all combined make one big whole in which all is stored. Memory is one example that proves that all is in continuum not in disjointed or disconnected streams so no past can exist. Only the present may exist as a variant of space. Had it not been so memory would not narrate or navigate the past as present? All literature or art therefore try to relive the so called past as possession to retain the experience. Similarly we make a journey (on the ground, sea or in the air) in space not in time. Can we ever do so? The past as such does not exist. All is just one combined space; from any beginning to this it has only expanded. Imagination of time is only an attempted miscarriage of spatial properties just for convenience.

Ideas transform into innumerable shapes, activities including multiplicity and diversity and then having gained the purpose converge into the *bindu*. This is how the poet realizes his purpose and feels content. The idea appears to be an individual unit but it is only dependent on space which is indivisible. Therefore it is capable of expanding (*sphota-dhvani*) the individual. The poet's mind also functions in the same way. Here is a journey from infinite to finite to infinite as we are within conceptual infinity.

So it is *prakāśtattva*, *vāktattva* or any such. It is the only free existence known to man. As space-sound exist in themselves so is *dhyān-bindu* (idea). This may be compared with Bhartṛhari's *śabdatattva* with which soul is interdependent and ever identified state. Expression is movement therefore language is spatial. *Vāk*

emerges from the space-sound identity. That is proved by *Siva*'s drum (*Saundaryalahrī*, śloka 1). The critic has to assess, therefore how the idea sprouts in the poet. Only those, who have divinity in them can make such ideas function. Having gone through details, analysis, expansion the poet finally closes it with the initial idea wherefrom he had begun. This is true about all the great poets all over the world Vālmīki, Kālidāsa, Goswāsmī Tulsīdās, Bhartṛhari, Shakespeare, Dante, Goethe, Wordsworth, Coleridge, etc.

The analysis and expansion include positive as well as negative elements. The theme revolves round just to complete the circle. But the wonder is only such elements get automatically highlighted as are essential for the world. They may be categorized good or bad, negative or positive according to man's limited understanding but they are in harmony with the totality.

Creation of a *bhāva* (feeling of basic idea) begins as the mind suddenly becomes conscious of the idea. He feels the jerk and instantly it starts growing overpowering the mind almost similar to the feeling that one feels during romantic love. The physical and emotional ecstasy strike a perfect harmony with the idea. The physical effect is measurable though, however, the pleasure derived during the fulfillment of the idea is unbounded and *ekrasa* (identification of the subject with the object) is felt. All the five categories of idea- *śabda*, *roop*, *rasa*, *gandha*, *spṛśā* (*śrāvāṇā* (sound, form, taste, smell and feeling) synchronize with *śābha* (causes and determinants of the rise of a sentiment), *śūbhāva* (the visible effects or gestures), *bhāva* (feeling), *śāntābhāva* (the transitory emotions), *sattvabhāva* (temperamental responses). The *sthāyin* (basic mental state or basic sentiment), remains as the impregnable phenomenon like a Black Hole in which

all convergence—divergence takes place. Further the idea is felt by all the senses alike ; the total being feels it - the tune resonates as sight, the smell resonates as taste and vice-versa and the like. It happens as the poet realizes the idea, when it becomes infinite and ultimate.

At the preservation level all possible negative aspects are unfurled; conflict and confusion also ensue and which destroy the clarity of vision still the sprouting and growth continue along with the feeling. *Karuṇa* (pathos) being the focus of the *Rāmāyaṇa*— (considered the greatest and most vibrant mark of Indian culture) flows through it despite dealing with a variety of tastes but through all cantos runs the undercurrent of *karuṇa* only. It begins with *karuṇa* and also ends in *karuṇa*. It began with the arousal of pathos at the cruel separation of two falcons (male and female) by an arrow of a shooter, as a result of which the female screeched with the greatest of pain, loss and immeasurable suffering arousing *karuṇa* in Vālmiki's heart. Words sprouted from him automatively (*mā niśād.*). Similarly as the birds so in the story of Rama the emotion finally ends in permanent separation of man and wife causing greatest pain and suffering to both. This is preservation of the basic emotion, aesthetic emotion- the *rasa*. In case of Tulsīdās it is *bhakti bhāva*, (devotional feeling unto god) that runs supreme all through *Rāmcaritmānas*— the most popular Hindi epic of India, which celebrates Rāma as symbol of universal and eternal consciousness

Then comes up the level of destruction/transformation, in which a new mould takes shape destroying all the negative forces (in terms of idea that sprouted) and upholding the basic emotion. In the *Rāmāyaṇa* it is in terms of "Rāma as man of greatest propriety par excellence" (Maryādā Purucottam) but in *Rāmcaritmānas* it is *bhakti*

devotion). The clouds of doubt, uncertainty, disbelief and the like that overcast the mind are dispelled and regeneration of the centric belief sets in.

Then comes *tirobhāva* (obscuration) or diffusion of illusion. The powers of knowledge and action which were so far obscured, do not remain so and do not revert to the initial cycle of creation, preservation, transformation but acquire a new ascendance towards gaining liberation and peace. All other *bhāvas* (feelings) are submerged, the illogical and doubts are dismissed or annihilated, all illusions or confusions are diffused and one belief emerges. The mind is moulded in a firm setting.

Finally, grace is felt as a phenomenon. This is the state of contentment, the realization of the idea when *bhakti* (devotion) or *Maryādā Purocottam* (appropriated personality) is achievable, the same idea with which all had begun. That is very well evident in Tulsī's *Rāmcaritmānas* that it is a journey from Rama to Rama. Similar is the experience in the *Rāmāyaṇa* or Wordsworth's (*Tintern Abbey*), Coleridge's *Kubla Khan*. One has to understand that the poet realizes such experience only once in his lifetime, never twice. The poet speaks only once. All second reflections are only repetitions of the initial idea. This is so because his mind dwells in comprehensibility so that he is able to envision the reality. Those who begin with the incomprehensible in the mind land in abstractions and confusions, as it is the case with Hegel. Moreover, how anyone can comprehend what is incomprehensible? The Reality being one cannot help simulate a binary approach unto itself. The human experience always tells us that the reality is ever conscious to realize itself as is reflected in the assertion that every entity- animate or inanimate.

Seema Malik

Indian Women Playwrights: Towards a New Poetics

Indian Drama, well ensconced in a glorious tradition, has developed steadily from the Classical to the Contemporary in its multifarious forms defying any homogenous, neat categorisation. It has emerged as a heterogeneous, intercultural and multilingual dramatic idiom. But one common feature that has consistently prevailed is the gendered exclusivity of this genre where male playwrights have enjoyed almost a monopolistic control and women playwrights have been conspicuous by their absence. The present paper seeks to draw attention towards the emerging corpus of play texts by women playwrights through which they work towards a new poetics in order to foreground the experiences of women.

The debate about Indian Drama in the past decades has been dominated by the issue of identity – national/regional, traditional/modern, realistic/anti-realistic, urban/folk, colonial/postcolonial, and western/indigenous. But rarely ever a cognizance has been taken of Indian Women's Drama as a separate entity. The contribution of Indian women playwrights has generally either been glossed over or subsumed

Despite the fact that they have added to the dramatic canon those aspects of women's experiences that had not found visibility. This can be attributed to the "gender locked heritage" (Mukherjee 7) of the Indian Drama where women were barred altogether. A glimpse of the biased attitude towards women is evident from the following:

*yā vākpradhāna puruṣprayoja
stree varjita Sanskrit vākyayukta
swanām dheyaibharathaiḥ prayuka
sa Bhārat ī nām bhavē tu vṛttiḥ*

(quoted in Pande 40).

The dramatic idiom has always been a forum for the full dimensions of humanity as a whole. However, the assumption that humanity is equal to man and the tendency to define woman not as herself but as relative to man has led to a long history of exclusion or marginalization of women from the significant cultural constructs and discourses. Traditionally, like Epic, Drama has also been regarded as an elevated and serious literary activity for which women, because of their 'lighter brains' and quotidian concerns have been considered less capable of doing justice to the genre. Pointing to the various factors responsible for the disproportionate male/female ratio of playwrights in India like the denial of education to women, the male exclusivity in the print culture, the tendency to devalue oral culture and the private/public dichotomy, Tutun Mukherjee points out:

Drama and theatre are two such cultural products in which the bias of gender generics and sexual difference are in evidence as social and psychic reality. Placing the forms, within the discourse of 'gender as genre' reveals the way sex-gender

system operates in the art and practice of drama and theatre and controls their reproduction (Mukherjee 4).

Drawing attention to the practicalities of theatre as a genre, A. Mangai points out that the Indian theatre has its own conventions of signification that by and large deny space to women (Mangai 31). The institutional structure of theatre, that is the artistic and administrative management, until recent, had been in the hands of men and it goes without saying that women have been ancillary handmaidens in theatre activity. The financiers have been wary of investing in a woman's project, be it a theatrical or a literary production as their plays are considered less viable commercially. Mahesh Dattani in an interview accepts that theatre companies generally prefer to do plays with a male protagonist and this may be a reason for less female representation amongst visible playwrights (Dattani 128).

Even in the edited anthologies women playwrights either do not figure at all or the choice is confined to women playwrights who have acquired canonical status like Mahasheeta Devi. Significant theoretical or speculative criticism is rarely addressed to the women playwrights. The two-volume collection of writings by Indian women, *Women Writing in India* edited by Susie Tharu and K. Lalitha does not feature any drama nor does the introduction contain any comment on this absence. Even seminal works like Ralph Yarrow's *Indian Theatre*, Nemichandra Jain's *Asides: Themes in Contemporary Indian Theatre* and even Aparna Dharwadkar's *Theaters of Independence* hardly give any space to women playwrights. The attitude towards women playwrights, is condescending. Perhaps the modifier "woman" makes the evaluation drop a couple of notches. G.P. Deshpande comments, "There are no women dramatists of any

significance.... It has been a remarkably dry season as far as the women playwrights are concerned. In short they have drawn a blank" (Deshpande 2890).

However, though the total proportion of women's Drama might not be very large, there is a wide range of work that can be considered under the rubric of Indian Women's Drama. Though an in depth survey is not possible within the limited scope of this paper and some narrowing of a potentially enormous field becomes inevitable but to name only a few, playwrights like Tripurari Sharma, Dina Mehta, Manjula Padmanabhan, Mrinal Pande, Malini Bhattacharya, Nabaneeta Dev Sen have carved a niche for themselves in this sphere. While plays like *Lights Out*, *Brides Are Not for Burning*, *Mangalam*, *Getting Away With Murder* deal with gender violence in various aspects, plays like *Bahu*, *Lado Masi*, *Swing of Desire* exhibit the suppressed and repressed self of woman that craves for fresh breath and space. Besides foregrounding issues that are largely ignored or deflected by the mainstream playwrights, playtexts like *Harvest*, *Wooden Cart*, and *Beyond Facades* deal with topical issues and stimulate intelligent exploration.

Women in these plays are placed in the subject position and playwrights present their point-of-view. What needs to be realized is that the Indian women playwrights have been working 'towards a new poetics' in order to articulate their ideology and prioritize their concerns. It is not to deconstruct the traditional canon of dramatic criticism but to evolve a nuanced critical vocabulary, to make women visible and give them voice. "This 'new poetics' by women playwrights presents an alternative mode of perception to the traditional systems of representation and perception of women and posit women in the

position of the subject" (Case 115). But unlike the feminist theatre of the West that aims towards radical change in a direct political way and is informed by the issues of the seven demands and common political interests, Women's Drama aims at a positive re-evaluation of women's roles and emphasizes women's experiences. It aims to bring about social change by attitudinal shift. It has an anti-essential thrust and locates gender identity in the flux of socio-historical processes (Goodman 197).

The cultural gender inscription over the centuries has straitjacketed women into saint, witch or whore. Bharata Muni delineates four types of *nāyikās* (heroines)- *divya*, *nripatini*, *kulastrī* and *gaṇika*. The female protagonist in traditional drama was deprived of any agency, assigned secondary status and was conceived as a passive character whose existence was a relative one. Referring to the Classical Sanskrit theatre, Mrinal Pande states that "the *nāyikā* in all these plays is a creation of the male fantasy, dressed and undressed according to the whims of the male, bearing his sons and being good and naughty to him by turns" (Pande 241). During the pre-independence period, the nationalistic agenda visualized woman as *Bhāratmātā*. In the initial decades after independence, the binary division of the image of woman either as a homemaker or home wrecker was in keeping with the patriarchal value system and endorsed the male perception of family and gender.

Though the contemporary playwrights like Karnad, Tendulkar, Mohan Rakesh opened up a space for an alternative ideological perception and critically attacked the established norms but vis-à-vis gender, Indian Drama still remains a colonised space and the portrayal of women characters is marked by ideological closure. Her portrayal

remains a fiction of the male gaze tainted by the encoding of the sign 'woman' within a patriarchal culture and is caught within the binary of the victim and the victor.

These identities have been written on women to the extent of oppressive fixation and have become aporetic whereas identity is forever making and unmaking itself, it is malleable and fluid. The women playwrights refuse to essentialize the female identity and bring to the fore the wedge that exists between the sign 'woman' and the real woman with her multifarious facets. They deconstruct the patriarchal stereotypes and weave a complex web of identities. Instead of portraying women characters in black and white, they tread the tricky terrain and delve upon the grey shades, the conflicts within the fragmented personalities that illustrate women's multiple reflections. They do not portray them as unidimensional or wafer thin. Rather they are concrete, vivid, rebellious, alive and agential.

They take action, bear witness, respond to situation and make an impact. Azizun, a courtesan from Kanpur in *A Tale from the Year 1857: Azizun Nisa* by Tripurari Sharma forsakes her profession to become a soldier and fight the British during the Mutiny:

Azizun: The call of the time is that you accept the law of the sword, become a participant. When victory and defeat decide the matters of life and death then that's the only path to take (158).

Azizun exhibits a strong sense of self worth and determination. She does not appreciate the condescending attitude meted out to her by Ali Khan who spares her simply because she is a woman:

Azizun: Yes, I must complete what I've set out to do. I'm not a mere woman. He should have treated me like a soldier. Fought and killed me. I'm not afraid to die. But no, in his eyes I remained a mere woman. He thought I was a coward. There's more to be done to be his match. I must become so strong and tough that one wouldn't know that one was facing a woman. Then there wouldn't be any need to show pity (166).

Thus Women's Drama provides new perceptions of gender roles and shows a shifting sense of gendered space. They revise the self/other dynamic and destabilize the self/world/reality configuration by asserting the possibility of change. Manasi in *Swing of Desire* by Mamta G. Sagar questions the traditional imperatives of self-abnegation and the ethics of care that expect a woman to devote herself to the family at the cost of her selfhood, desire and freedom. Manasi overcomes all obstacles that get in the way of her becoming a successful dancer because to her:

Manasa: Life means living every moment. Every moment is a step forwards fulfillment (245).

The women protagonists in these plays question the established gender norms and hierarchical rigid gender relations. *Woman* by Rasheed Jahan exposes the cruelties imposed upon women with the sanction of society and religion:

Fatima: Leave it, Mamani Jan. All those books that talk about women's roles have been written by men.

The propagators of religions, the codifiers of the Shariat and formulators of all these rules were men. They wrote to suit their needs. What did they know of the heart of women! Had they been women, they would have understood what we have to suffer (529).

Thus women playwrights have appropriated this cultural medium to construct themselves as the subject. They adopt a variety of approaches. While some write within the paradigm of a dramatic text, others exhibit a departure from the accepted practice and break new ground in questioning the paradigm of a structured linear play as has been observed:

... a feminist dramaturgical aesthetic spurns these structures based on conflict and resolution where everything gets built up to one screaming point and then everything is released. Women often write in waves, repeated climaxes, collages... (Rudakoff and Much 68).

They weave the plot from the ordinary threads of the seemingly insignificant happenings, feelings and aspirations which are neglected and considered trivial but are actually significant and sustaining elements in a woman's life. They explore the texture of women's world, the details of their lives that are often disregarded. They "strive for authenticity but often the reality... is not a matter of photographic surface image but a metaphor that captures the elusive rather than the manifest gesture" (Keyssar xii).

They are concerned with the exploration of the inner world of the protagonists- their desire, loss, betrayal, fulfillment, dignity, freedom and the associated conflicts therein. As the character develops, changes and responds to the urgencies of life and love, the plot/character configuration transits towards a new set of subjectivities where change in the way of drawing character results in redrawing the parameters of plot. Anuradha Kapur points out that intricacy of characterisation and transaction between people become sites of focus rather than direct action and the urgencies of plot. Since characterisation is the prime concern of the women playwrights, there is fluidity in the unfolding of the plot. Because of a different inner logic, resilient patterns and unpredictability, in the plays by women "coherent structures, traditional plot devices and a dependence on dialogic communication are derailed and called into question in order to unsettle expectations of portrayals" (Kapur 7).

Their plays are marked by a positive engagement with the existing patriarchal system and their responses are varied – passionate, angry, detached, cynical, celebratory or ambivalent as is manifested in their thematic motifs and narrative structures. Accordingly, plurality of aesthetic form is visible in Women's Drama. Their plays have porous borders. The playwrights do not make a sharp distinction between dance, theatre, music and there is a flexibility of form and easy shift across genres. *Sundran* by Manjit Pal Kaur presents a nuanced, woman-centred version of the story of Puran Bhagat and is an exquisite example of the blend of dramatic style and song:

Sundran: This is the ultimate test for Puran-
for it is Sundran's intention to live.
Only time shall search for the answer

And perhaps the future will a reply give-
for the resolution of life's narrative (404).

Fida by Neelam Mansingh Chowdhry, *Crossing the River* by Ambai and *Frozen Fire* by Mangai are similar examples. Mrinal Pande points out that these plays are closer in shape and spirit to the little impromptu musical skits that were traditionally enacted in the women's quarters and make ample use of traditional songs, lyrics and laments sung by women that reflect the agony of their suppressed souls (Pande 246). Thus women playwrights bring about variations in the dramatic idiom to suit their expression. Their plays are polymorphous with varied themes and dramatic techniques and therefore the entire corpus of Woman's Drama cannot be delimited to a monolithic, established womanist dramaturgy.

But one common strand that runs in all of them is that they are anti-hierarchal and subversive in tone. Considering protest as a distinctive moral feature and indignation the predominant emotion, Mrinal Pande says that women's plays are marked by a negative audacity and the overtly aggressive posture towards the male dominance creates a social abstraction based predominantly on gender stratification within their plays." Truth has to be essentially ambiguous and somewhat mysterious in good theatre, as in life. This we do not find in these plays yet" (Pande 247).

Though the above observation is true to some extent but it cannot be sweepingly generalized. Instead of protest, resistance and subversion are more pervasive and I have discussed this in more detail elsewhere¹ substantiating my argument with Nabaneeta Dev Sen's play *Medea* and Varsha Adalja's play *Mandodari*. While exposing

the dominant cultural codes and patriarchal systems of representation, the women playwrights accurately identify the psychological and cultural constraints on women's consciousness. Perhaps this accounts for the ambivalent, open-ended endings of these plays that are without a sense of formal closure and are elliptical, fragmentary, allusive, and ambiguous and have a strong under current of subtext.

As playwrights, their art is related to their condition as women. They are explorers of uncharted territories and definitely add particular inflections to the Indian dramatic idiom. They do not cast their protagonists as victims who internalize the situation of oppression and marginalisation but bring forth the extended configurations of the self. They build new images and patterns of thinking their way through the complex nexus of crisscrossing roads.

Women's drama is a powerful and diverse body of work, segments of which have been the subject of critical study in the respective regions. But now it has become a substantial mass that demands broader acknowledgement both in the academic and the theoretical realm. A productive analysis of the parallels and divergences, lines of continuity and disjunction, can be made both at the inter and intra level while keeping in mind the emerging new poetics that points towards the multiplicity of perspectives and plurality of truth. It would not be inappropriate to conclude with the following quotation that presents a nuanced reading of the myth of Oedipus thereby emphasising the need to incorporate the experiences of women in order to have a comprehensive view of reality:

Long afterward: Oedipus, old and blinded, walked the roads. He smelled a familiar smell. It was the

Sphinx. Oedipus said, 'I want to ask one question. Why didn't I recognise, my mother?' You gave the wrong answer', said the Sphinx. 'But, that was what made everything possible,' said Oedipus. 'No', she said 'when I asked, what walks on four legs in the morning, two at noon, and three in the evening, you answered Man. You didn't say anything about woman.' 'When you say Man,' said Oedipus, 'you include women too. Everyone knows that'. She said, 'That's what you think' (Keyssar 104).

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S K Mishra

***Dhvani* (Suggestion) and
the Buisness of Literary Transport**

The concept of *dhvani* (suggestion) in Sanskrit poetics was propounded Ānandavardhana at a time when most of the theorists were concerned with the empirical and external comprehension of poetry. They were no doubt influenced by their models of classical ornate Sanskrit poetry. They could comprehend that poetry was expressed through words but their empirical approach could not comprehend how words acquired meaning and how this meaning was revealed to the *rasika*.

At this juncture under the influence of Vedānta, a new kind of poetic movement had started. This poetic movement of *bhakti* poetry involved an intense relationship between subject and the object and ultimately either a realisation of Brahma in Ātmā or a blissful state of harmonious relationship between the two. This movement and Vedānta philosophy had its impact on the poetics also. Ānandavardhana could perceive that what gives shape and meaning to words is *dhvani* which is also called as 'the soul of poetry'. He was trying to say that poetry in a poem is revealed through *dhvani*. This *dhvani* is a hint or an echo

of something which it would reveal to its appreciator at a particular moment of his consciousness during his interaction with the poem. From where Ānandvardhana goes on to explain that the meaning which is revealed to the *rasika* is according to his capacity yet a meaning to be revealed was in the poem and this meaning in the poem is different from its literal meaning as it contains the *dhvani* or echo of poet's experience of higher reality. No doubt each word or figure or image comes into being with a poet's perception of higher reality underlying them yet they are not part but fruits of the central experience of the poet. The relationship between the expressed meaning and the revealed meaning in fact becomes what Ānandvardhana would call *sādhyasāadhanabhāva* (content revealing itself through the form).

The metaphysical basis of *dhvani* is revealed in its working in poetics, through the psychological exploration of the relation between a *rasika* and his object of appreciation, i.e. how his object of appreciation reveals a higher reality to the *rasika* and how the *rasika* is elevated to experience Brahma in the state of *mahārāsa*.

The acquiring of a *dhvani* by a work of art and a *rasika's* grasping of it is a development, on the integral theory of poetic creation and aesthetic experience, revealed by Ānandvardhana's disciple Abhinavagupta. Ānandvardhana discovered the working of *pratibhā* (poetic genius) in a poet's discovering objects 'steeped in beauty' or having an underlying higher reality. Rājaśekhara also distinguished poetic perception from a scientific perception. Poetic perception perceives objects with their underlying reality while scientific perception observes objects as they are.

Here it would not be out of place to mention Coleridge's theory of poetic imagination to illuminate a poet's perception of his world and his recreation of his perceived objects through his unifying experience of higher reality. If Abhinavagupta excels in his explanation of the meaning to be revealed by a work of art and its grasping by the *rasika* then Coleridge is at his best in his theory of "poetic imagination" and its working which reveals a poet's moulding of his perceived objects in the light of higher reality to create poetry and then to codify this poetry in the form of a poem. Coleridge was also influenced by Vedānta when he came into contact of German romantics and philosophy like Kant and Schopenhauer.

Ānandvardhana talks of poet's perception of objects containing beauty or echo of higher reality then Abhinavagupta talks about *prajñā* (a faculty which reveals the eternal in temporal by amalgamating the perceptions of *pratibhā* (genius) to create something *apūrva vastu* (new subject). This *apūrva vastu* is the revelation of higher reality into lower reality through the process of 'universalisation' or what Coleridge places the poet at par with creator. Like every man a poet also has "primary imagination" which Coleridge calls the "eternal repetition" of the "infinite in finite" or perception of the infinite "I am" as Coleridge puts it while "the secondary imagination", according to Coleridge, is peculiar to the poet since like *prajñā* it also creates a "new organic whole" unified by the underlying higher reality. Secondary imagination according to Coleridge "assimilates", "dissolves", "diffuses" and "dissipates" the world of primary imagination in order to "recreate". In other words, the boundaries of perceived objects are dissolved and moulded by the poet's perception of higher reality to reveal it as "unity in diversity", "ideal in concrete", "general in representative",

“eternal in the temporal”. The working of secondary imagination results in the universalisation of the revelation of higher reality to poet through remoulding of his perception of the objective world. This according to Coleridge involves a reconciliation of opposites, i.e., subject and object or in Sanskrit of śiva and śakti or Puruṣa and Prakṛti.

Their consummation is poetry and this consummation or matter pregnant with higher reality or *dhvanyārth* now needs to be put in the form of a poem or expressed in words. According to Coleridge this codification of poetry is also an “organic” process where to secondary imagination “reconciles the opposites” i.e. metre and verse and selects appropriate words to convey the emotional charge and subordinates art to nature or form to content i.e. Narrative devices are evolved so as to convey the *dhvani* of higher quality.

The process of expression of the consummate experience of poetry in words is like falling of the Ganges into the earth through the locks of śiva into many tributaries which combine to make ‘a whole’ or the Ganges again. This is so in poem also because it has to be conveyed to the *rasika*. Coleridge talks of gradually taking the reader to a stage where supernatural can be revealed to him or a process which involves “making unfamiliar and familiar strange”. Here higher reality manifests itself in all the three powers of the world, i.e., *abhidhā* (primary meaning), *lakṣṇā* (implied meaning) and *vyanyāna* (suggestive meaning). Accordingly *dhvani* is classified into three forms—*vastudhvani* which conveys the content, *alamkāradhvani* which conveys the beauty; and *rasadvhani* which conveys the soul or essence of poetic consummation. The nature of *vastudhvani* and *alamkāradhvani* is *laukik* (phenomenal) while that of *rasadvhani* is

metaphysical or ethereal as it reveals the higher reality to *rasika* instantly. It is "the word" which Blake would say is in time "yet out of time". It is present in all times and T.S. Eliot would define it as revealing "the still moment of eternity". This classification does not imply that *rasadhvani* and *alamkārdhvani* are not governed and shaped by the higher reality. In fact they are the result of its manifestation in words like the tributaries of Ganges but as tributaries lead to the Ganges similarly the *laukika dhvani* through its charged *vastu* (content) and *vicitratā* (beauty)) build an atmosphere which leads to the *rasika's* appreciation of *rasadhvani* or the revelation of higher reality. The entire poem is an organic whole. Abhinavgupta gives an example of the beauty of a girl where we can discuss the beauty but we can't pinpoint it as the real beauty lies elsewhere, even then the appreciation of her different parts gives a sense of pleasure. Coleridge gives an example of the organic growth of a tree with its hidden roots, main stem, branches, leaves and fruits where parts 'interacting' upon each other enhance the beauty of the whole. They may lead to the appreciation of higher reality but not its revelation because they are offshoots of the process of codification of higher reality and not its direct comprehension. The parts which lead to the main stream are *laukik* and therefore, their manifestation is classified as *samlakṣyakram* or traceable by the mind of the *rasika* while the manifestation of *rasadhvani* is like *rasika's* coming face to face with poets' universalised apocalyptic vision and is therefore instant and overwhelming. This is a realm of *vidyā* where all logic dissolves into revelation. This high state of aesthetic sublimation is arrived at by the extraordinary or the latent power of the world *vyanjanā*. Abhinavgupta even goes into the detail of this "instant process" as he points out first the *rasika* receives the impact of *vācya* (statement) then his mind

tends to universalise his experience to draw general conclusions then his self enters the universalised experience which is parallel to poet's universalised experience. This sublimation of the *rasika* can be caused through *vyanjanā* when it reveals *alaukika dhvani* or the *rasika* is able to grasp it, at that moment a single word, a sentence or the impact of the entire composition may link him with the higher reality and lift him to the consummate level of poetic experience or *mahārāsa*.

The concept of *dhvani*, gives the creation, communication and appreciation of poetry in poem, a level which is at par with the creator or Brahma. This concept places supreme importance on the dialectics of human mind instead of an empirical creation or appreciation of poetry. The poet realises the *dhvani* of Brahma in objects and creates a consummate experience or poetry then he conveys this experience through the selection of words and narrative techniques in a poem as a *apūrva vastu* (new whole) then *rasika* confronts this new whole, its parts lead him to an attitude where suddenly the higher governing the rhythm, technique and central experience of the poem reveals it to himself. This can be understood through the example of two prisms refracting and recollecting the white radiance of eternity. If the prism of poet's genius perceives the objective world moulds it with a conscious will according to his experience of higher reality, which is like the tributaries of Ganges, is refracted into many forms or colours. These can be the charged diction conveying *vibhāva* and *anubhāva* and figures of speech. When the *rasika* confronts this codified reality, a reverse process starts. The narrative technique, the diction, the *vibhāva* and *anubhāva*, along with the conscious will of *rasika*, build an atmosphere in his mind where he decodes *vyanjanā* or grasps the higher reality as if he is gathering the white radiance

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again through a second prism which is reconverting the refracted light into its original form. At such a state *abhidhā* is transformed into *vyājanā* while *lakṣṇā* contributes towards the intensity of the *rasika's* experience of the organic whole. In Matthew Arnold's 'Rustom and Sohrab' when Rustom has fatally hurt Sohrab and Sohrab is telling him that his father would take revenge and suddenly Rustom discovers that Sohrab is his son through a token on his body, and exclaims "O boy, thy father!". Here *vācya* (direct meaning), *alamkāra dhvani* (dramatic irony) sudden revelation of the *karuṇa rasadhvani* (the intense pathos) are together. Thus, we see the concept of *dhvani* gives us an important parameter in the creation and appreciation of poetry where the direct meaning or beautified meaning have place so long they are governed by the unifying thread of poets experience of higher reality, otherwise poetry is mere words or ornaments on a dead body where the soul, i.e. the revelatory power, which leads to the aesthetic concentration and sublimation of the *rasika*, is absent. Such poesy is *adhamkāvyā* (fallen).

This concept of *dhvani* which reveals and transports to a state of underlying higher reality of poet's experience need not work merely on the principal of Ātmā and Brahma. The underlying state or unifying thread which *rasadhvani* transports to, can be generalised. In Dalit poetry, transport is of social nature, the unifying thread is the heightened state of exploitation and anguish. Similarly, in amorous poetry, it can be love between male and female. However, the discerning of this underlying reality and the *rasika's* transport or experiencing of the concentrated aesthetic experience which Roland Barthes calls "juviescence", state which is same although the unifying reality or perception may be different. This state is attained by the

rasika through *rasadhvani*, which is hidden in *vyanjanā* and this is Abhinavagupta's unique contribution to the theory of *dhvani* as he concentrates on the nature and function of *dhvani* in a work of art and its transporting impact on the *rasika*.

Abhinavagupta emphasises the communication of impact not as a delivery of some stored meaning in the text rather here the signs of communication transport the *rasika* into a state of heightened and true pleasure or *Saccidānand*. The *rasika* gets transformed into a co-creator or the *svādsahodar* i.e. sharing the dip in the ultimate pond of pleasure which is also *akhand* or indivisible and true. This state is arrived as a result of being transported into the state of *mahārasa* or an experience of highest intensity in which all suggestions, structures, realities, whether 'manifest' or 'un-manifest', dissolve into something which Roland Barthes finds in the analogy of sexual pleasure where words are mere matrices of some higher reality/heightened experience.

Abhinavagupta emphasises *vyanjanā* (the hidden power of the word) in a written work as a parallel to *pātra* (actor) in drama. *Vyanjanā* through *rasadhvani*) completes the business of literary transport as the *pātra*) achieves this through his gestures, tonality, expressions in a drama.

Thus *dhvani*, with its emphasis on the transport of the *rasika* into a heightened state rather than merely communication of meaning from subject to object, takes us beyond the power and oppression and also the cultural politics of various schools of criticism. By emphasising transport to a heightened state parallel to that of the creator *dhvani* takes us beyond the formal/depth (psycho-analytic

Dhvani (Suggestion) and the Buisness of Literary Transport

deconstruction), structural or post structural, modern/post modern and beyond post modern i.e. neo-historical criticism.

The emphasis of *dhvani* on literary transport takes care of the paradoxes and other formal structures as well as the 'traces' and 'gaps' or the 'otherness' reflected in the text. Because the transport of the *rasika* is possible only when the text does not suffer from fallacies, which according to Abhinavagupta are of seven types. These fallacies comprise of the intentionality within the creator or the *rasika* or may be in the mismatch of the content and its vehicle of expression.

Dhvani provides us an experience of literature, elevating us to the state of a creator and this transport reflects the feel of even the politics in the content or politics in its expression and thereby the feel of lack of transport as well. *Dhvani* can be applied to all texts right from *Hamlet* to the poetry of Eliot.

In *Hamlet*, it brings out the nobility in the prince in his regard for the ethics over the conventions of revenge. In 'Proof rock' again it is the *prabandha dhvani* which is at work where various images and repetitions make us feel the gap between his desire and the action while in 'Gerontion' the various images of dryness and falling leaves transport us in the midst of a signless spiritual desert. While in *Waiting for Godot*, this spiritual stasis envelops us through the lack of imagery and breakdown of language. There this transport is possible through the evaporation of meaning from words. Here a combination of such words puts us in the state of 'not to feel'.

The complicated structures of the various stream of consciousness novels transport us to the state of anguish, anxiety or

suffocation by various journeys into their own depths or experiences in the past.

Even in the racial or political context *dhvani* frees us from the politics of the text by making us feel the very state of politics. In the *Heart of Darkness* the treatment of the land and people of Africa brings out what Edward Said calls 'the other' in *Orientalism*. It is this feel of the 'other' which also provides Acheube to accuse Conrad of racialism, while the overall *dhvani* of the novel makes us feel Kurtz as a towering figure while his black beloved as a wild animal. Kurtz also becomes a site for spiritual and mystical investigation by the 'civilized' or the white European world. Nothing can escape from *dhvani* as it emphasises experience and transport to a state where even the feel of not to feel carries its impact and cannot go unnoticed or unfelt. The "noble Moore" in *Othello* suddenly transports us to the post colonial awareness by the *dhvani* implicit in the suggested but hidden contradiction.

Thus *dhvani* takes beyond the structured tyranny of poetics whether eastern or western and makes us at home with the very basis of fine arts whether drama, poetry, written literary works like novel or even painting and performing arts, by emphasising transport to a heightened state instead of the various mazes of understanding, dissecting or analysing literature.

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Hemalatha K

**Ānandavardhana's 'Dhvani Siddhānta' (Theory of Suggestion)
and Milton's *Paradise Lost* :
A Study in Application**

In *The Preface to Paradise Lost* C.S.Lewis wrote,

Every poem can be considered in two ways: as to what the poet has to say, and as a thing which he makes. From the one point of view it is an expression of opinions and emotions; from the other, it is an organisation of words which exist to produce a patterned experience in the readers.

It is remarkable to note that Ānandavardhana had observed these aspects much before in the following ways:

The first condition is the construction of a beautiful plot, beautiful because of decorum in the use of stimuli of setting is well known. The decorum of abiding emotions results from the decorum relating to the nature of characters. Nature of characters can be divided into (1) High (2) Middle and (3) Low from one point of view and (1) Divine and (2) Human from

another. Whatever the nature of the character delineated, the adoption of such an abiding emotion as is peculiar to the one chosen will ensure decorum.

Dhvanyāloka: 137

He further says:

The decorum of diction should always be decided in view of the sentiments to be delineated. If an epic should be intent upon delineating sentiments, the decorum of sentiment will govern its use of texture (or composition). Otherwise, it is left to the free choice of the poet. We can see writers of epics who have composed works in both these ways; but of the two, the works that are intent upon sentiment should be regarded as superior.

Dhvanyāloka 133

The above statements lead us to the scope of *dhvani* which is three-fold:

1. It could be through *vastu* (subject or fact or ideas)
2. It could be through *alamkāra* (figures of speech as in this case epic similes, paradox and exaggeration).
3. It could be through *rasa* (sentiments).

Here I would now be trying to analyse and explicate how effectively Milton has carried out the Herculean task of delineating a grand creation of gigantic proportions, Satan- and try to understand what exactly went into the making of the *Paradise Lost* Book 1 the grand success as an epic that it is, using the yardstick of *dhvani*

siddhānta with special reference to *vastudhvani*, *alamkārdhvani* and *rasadhvani*.

Vastudhvani is at work when at the very outset when Milton declares that the theme of the epic is to speak "Of Man's Disobedience". This is a very effective, and powerful start declaring the purpose of the epic in a very emphatic manner that Milton is going to talk of Man's disobeying God's command and eating the fruit of the Forbidden Tree and of course the resultant effect of that disobedience. In the very opening lines, briefly and crisply Milton has introduced the theme of the epic that he would be deliberating and elaborating on :

Of man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the World, all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat.

P.L 1-5

The purpose of the epic is expounded at the very outset, that Milton would be reflecting about "man's first disobedience" that is of Adam and Eve's primordial sin of eating the Forbidden fruit and the fact that man will continue to suffer till the Son of God, Christ is re-born in this world as a man suffers for the sin of Adam. In a few lines, Milton has crisply summarized the fact that man suffers due to Adam's sin and how he shall be redeemed by Christ's birth. Here we have a superb example of how a great deal of information is stored compactly in a few words. In this passage "mortal taste brought death into the world" would make sense only when we are acquainted with the story of Adam, Eve and Satan's inducing them to taste the forbidden fruit

and how their action brought about the repercussion of death unto the whole world. This sort of usage when the statement of facts *vastudhvani* reveals a meaning which can be interpreted only on knowing whatever has transpired earlier is known as *samlakṣyakramavyāṅgya*.

Again Milton's statng that the fact that God, if he so wills can make giants like Satan appear as insignificant as Pygmies, a classic example of *vastudhvani*. Milton says:

Nine times the space that measures day and night
To mortal men, he, with his horrid crew,
Lay vanquished, rolling in the fiery gulf,
Confounded, though immortal.

P.L 50-51

Even though he was immortal, he lay dazed, defeated and confounded in the fiery gulf of Hell. This was a punishment dispensed by God for his audacity to question his authority. There is the most appropriate use of poetic language in Milton for he uses the most important words to begin his lines with "Nine times the space that measures day and night" the stress is on "nine times" thereby implying that Satan lay irrecoverably in the lake of fire for full nine days and nine nights.

The description of hell exemplifies again *vastudhvani* in the following way:

Still urges, and a fiery deluge, fed
With ever burning sulphur unconsumed.

Such place Eternal Justice had prepared
 For those rebellious; here their prison ordained
 In utter darkness, and their portion set,
 As far removed from God and light of Heaven
 As from the centre thrice to the utmost pole.
 Oh unlike the place from whence they fell.

P.L 68-75

In the description of Hell, Milton gives a very vivid pen picture of how Hell is a "fiery deluge fed with ever burning sulphur unconsumed." Each word has been carefully chosen loaded with meaning distinctly depicting the fact it was a lake of fire burning with a continuous inexhaustible supply of sulphur, and this was the place which was destined for those who rebelled against God. Even though flames were burning all around, still there was pitch darkness and the distance between that place and Heaven was three times the distance between the equator and the poles. Moreover Satan could only see darkness around him.

Here *vastudhvani* (suggestion of fact) unfolds that such was the punishment allotted to those who questioned God's superiority over him. The miseries and horrors of Hell are in consonance with their state of mind. The line, "O how unlike the place from whence they fell" denotes the fact that those who had lost the light of reason and knowledge were bound to fall from the bright and cheerful atmosphere of Heaven and suffer the darkness and misery of Hell. This is an excellent example of an aspect of *vastudhvani* known as *aviprau haukti mātra siddha* (the poet's fancy based suggestion) because Heaven and Hell by themselves are imaginary concepts and Milton has tried to concretize and give shape to Hell with his imagination.

by depicting it as a place of unimaginable magnitude, unbearable heat and oppressive darkness.

Milton's abhorrence of a life of sensual pleasures and self-indulgence is seen in his condemnation of the orgies of the sons of Belial an evil spirit in the following lines:-

In courts and palaces he also reigns
And in luxurious cities, where the noise
Of riot ascends above their loftiest towers,
And injury and outrage: and when night
Darkens the streets, then wander forth the sons
Of Belial, flown with insolence and wine.

P.L 497-501

The riotous din of the drunk, sinful, lustful, violent behaviour of his followers rose higher than the loftiest of buildings. His sphere of influence was in the courts and palaces of kings and in great cities where people were full of lust and vice. So Milton very suggestively hints at the follies and foibles of men in high places of how they behave in an irresponsible, vicious, corrupt and condemnable manner. These lines are a direct condemnation of the behaviour of priests who were expected to be role models and embodiments of goodness, but became atheists and evil men who committed all sorts of immoral acts in the temple of God. This again is an excellent example of *vastu dhvani* wherein people's behaviour is depicted as being contrary to what is expected of them. While enumerating the characteristics of each of the followers of the Devil, Milton is actually decrying their despicable nature, and suggestively indicates the fact that in case human beings followed suit they were bound to be ruined. So Milton adopts a higher

moral stance and indirectly sermonises and appeals to the readers not to become followers of such deplorable creatures. Sometimes symbols suggest ideas through context-here Belial is a symbol of evil which exists in certain humans and is let loose now and then and how it should curtailed.

Milton has portrayed Fall at different levels: Satan's fall was because of his irrational ambition and lust for power; Satan's followers suffered because they were well endowed with all the vices under the sun and Adam and Eve suffered because they had succumbed to the passion of sensuality. With his adept use of suggestive language Milton is continuously driving home the point that all beings whether humans or devils shall suffer for sins committed by them. Thus Milton has used *vastudhvani* to propound his philosophy. He clearly holds:

...who overcomes

By force hath overcome but half his foe.

P.L.648-649

How can one "overcome half his foe?" By this statement Milton has stated the fact that one cannot overcome one's enemy by sheer force and that would only mean that the enemy has been suppressed for the time being and could emerge powerful at a later date. God defeated Satan and his followers by using the weapon of thunder. The above lines spoken by Satan reveal the fact that even though they were physically hurled down, they were still strong in spirit and could plan, plot and defeat God by cunning means, as and when the atmosphere for such a revenge is conducive.

The mind is in its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven

P.L. 254-255

This statement explicates the fact that the mind perceives what it wants to perceive, according to one's own mental state. The mind is by itself a source of joy or misery and accordingly it can turn a Heaven into Hell or Hell into Heaven and it does not matter where one is and as for Satan the change of place and situation could not change him for he would remain the same. If someone is resolved to remain happy nothing in the world can disturb his happiness and vice-versa. Here *vastudhvani* unfolds Milton's own predicament in the period of Restoration when he was isolated and disgraced by Charles -I and his supporters. Through Satan's voice, he voices his own sentiments and his resolution and determination to express his own pride, spirit of revolt and passion for freedom and his decision to remain in a state of equanimity and happiness no matter what trials and tribulations he undergoes.

Let us now analyse the role of *alamkārādhvani* in the *Paradise Lost*. Analysing *Paradise Lost Book I* from the perspective of *alamkārādhvani* we find that Milton has been careful in using suggestive language in the portrayal of the superhuman qualities of Satan and his followers and also the image of Heaven and Hell to create as perfect an image as it was delineated in the Bible as a perfect creation who was covered with ornaments resplendent with precious stones.

Analysing according to this statement it is appropriate that Milton chose the epic style of narration keeping in view the nobility and sublimity of theme; a lyric or sonnet could not have done justice to the theme. In *Paradise Lost, Book I* the sentiments of the Fallen Angel or Satan are of prime importance and only an epic with epic similes could justify his position. Milton has made use of blank verse

Andavardhana's '*Dhvani Siddhānta*' (Theory of Suggestion).....

peculiarly he does not pause at the end of a line but his blank verse flows from one line to another. He continually varied the stress in the line, their number and their incidence letting them fall where it pleased his ear on the as well as the even syllables of the line; thereby adding to the charm in the poetry.

Dhvanyāloka prescribes that the decorum of diction should always be decided in view of the sentiments to be delineated. This is seen in the very beginning of the epic:

Thou from the first
Was present and, with mighty wings outspread,
Dove-like sat'st brooding on the vast Abyss,
And mad'st it pregnant.

P.L 19-22

The reference in the lines is to the Holy Spirit of God who was present even before the time of creation. She hovered over chaos, as a dove hovers over its nest and young ones. Right from the beginning of the poem, we find that Milton has used words very efficiently. There is a powerful imagery of dove which is sitting and brooding. This suggestion can be understood in the following way:

The words 'dove-like' is suggestive of maternal love and affection;

The word 'brooding' is

1. suggestive of patiently waiting for eggs to hatch;
2. suggestive of the creation of earth;

3. suggestive of a fertile imagination for the creation of this epic, which is a painstaking and time consuming process involving patience;
4. suggestive of the caring nature of the Holy Spirit which is revealed by the comparison to the Dove who hovers over its nest and young ones.

Similarly the word 'Pregnant' has the following suggestions:

1. There is the unusual usage of the word pregnant with reference to the dove sitting on the vast Abyss referring to primal chaos and making it pregnant or infusing life into the world.
2. The word "pregnant" here refers to the capacity of the holy spirit to infuse his mind with knowledge and spiritual illumination. He requests it to elevate what is low in him so that he could "assert Eternal Providence" and of course "justify the ways of God to men."

The use of the powerful adjective in the epic similies is also worth noting. The following simile has a suggestion again at level of diction when Milton describes Satan. Milton's delineation of Satan is in keeping with the Biblical importance of Lucifer as Archangel who has fallen into Hell along with his followers. He says:

The infernal Serpent, he it was whose guile,
Stirred up with envy and revenge, deceived
The mother of mankind.

Anandavardhana's 'Dhvani Siddhānta' (Theory of Suggestion).....

Here the adjective "infernal" to qualify the noun Satan, reveals his character in a nutshell. The role of Satan as a corrupting influence in the Biblical story of Paradise Lost has been summarized in these two words. Satan went in the form of a Serpent to cunningly cheat Eve and make her fall a prey to disobey God and eat the forbidden fruit. Here what is of importance is the arrangement of words with the stress on the most important quality which was responsible for his downfall- "The Infernal Serpent, he it was" and not He was the Infernal Serpent. Again the apt use of adjectives like, "impious", "bottomless", "adamantine" is visible in the poem. They are used to effectively delineate the inappropriateness of Satan's audacity to challenge God. All these are examples of *śabdaucitya*. The very fall of Satan is also impregnated with *śabdālamkāra*. The following simile literally visualizes the pen picture of Satan:

Him the Almighty Power
Hurled headlong flaming from the ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition, there to dwell
In adamant chains and penal fire,
Who durst defy the Omnipotent to arms.

P.L.44-49

The words 'hurled headlong', "durst defy", and "horrid crew" are employed in alliterative form to categorically create the image of someone being forcefully thrown down into the depths of hell. The *yamak* or chime or rhyme-the assonance in the words "combustion", "perdition" are also worth observing. There is the most appropriate use of poetic language in Milton for he uses the most important words to begin his lines as we find in the following instance:

Nine times the space that measures day and night
 To mortal men, he, with his horrid crew
 Lay vanquished, rolling in the fiery gulf

P.L. 50-53

These lines which begin with "Nine times the space that measures day and night" the stress is on "nine times" thereby implying that Satan lay irrecoverably in the lake of fire for full nine days and nine nights. The words "horrid crew rolling in the fiery gulf" there is alliteration on the trill/flap /r/ and it creates the image of someone being tortured by the heat of the flames and unable to withstand the pain is rolling or swaying from side to side.

Let us now see the suggestive use of conjunctions. The following passage which is full of conjunctions is suggestive of the miseries and horrors of Hell. There is a creation of the sense of the irredeemability of Satan when he languishes pathetically in the sulphurous flames of Hell.

A dungeon horrible, on all sides round,
 As one great furnace flamed; yet from those flames
 No light; but rather darkness visible
 Served only to discover sights of woe,
 Regions of sorrow, doleful shades, where peace
 And rest never dwell, hope never comes
 That comes to all, but torture without end
 Still urges, and a fiery deluge, fed
 With ever burning sulphur unconsumed.

P.L. 61-69

P.L. 50-53
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The conjunction but is suggestive of the prevailing conditions being opposite of what they were used to. Here the lack of light even in the flames adds to the pathetic condition. Unusual collocations "darkness visible" "doleful shades" and "fiery deluge" are examples of the exoticity of creativity in Milton. The term "dungeon-horrible" gives one the picture of a dark, cramped, torturous, miserable prison cell with no light or air to aid in breathing and hope of life and sustenance.

see the following lines:

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Forthwith upright he rears from off the pool.
His mighty stature: on each hand the flames
Driven backward slope their pointing spires, and, rolled
In billows, leave i' the midst a horrid vale
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air,
That left unusual weight; till on dry land
He lights.
Such resting found the sole
Of unblest feet.

P.L. 221-238

P.L. 61-69

These lines project the intensity of heat and flames in Hell by comparing Hell to Mt. Pelorus or volcano Etna. At the place where Satan's body lay, a frightful void was created which was soon filled up by the rushing fluid of the lake. After that he spread his wings and started flying high, suspended on the dark air of Hell which felt the pressure of his unusual weight, till he landed on a dry piece of land.

The land was land only in name for it continuously burned with solid fire, as the lake burned with liquid fire. Such was the place of rest for Satan's unholy feet. The language used here is depicting the stature as well as the flight of Satan to alight on dry land. The motion of flight has been created here.

All the epic similes which are examples of *alamkāra dhvani* have been depicted in such a manner that this decorum of diction is categorically and strictly maintained. The similes have been used to project "The superhuman decorum of high-spiritedness" (*Dhvanyāloka: 139*) in the delineation of Satan. The epic similes used by Milton to describe the huge, bulky, magnificent stature of Satan, his shield, his spear and his innumerable followers are all examples of *alamkāradhvani*. They are all outcomes of the poet's apt choice of words and creativity. Regarding Exaggeration being used in the delineation of Satan, Ānandavardhana's opinion is that: "Exaggeration is itself the artistic turn of speech and it is by this that poetic content is made manifest." So as a part of speech it is appropriate that exaggeration is used to delineate Satan's heroic stature. The language used in the very description of the gigantic stature of Satan himself, and also his shield and spear in such Epic dimensions so as to arouse a sense of awe and wonder, that the reader stands agape, awestruck, full of admiration for the gigantic bulk of a creature wallowing in the fire of Hell. Satan feels that he is morally responsible for the fall of innumerable angels who have not only fallen down but stood bare devoid of all glory and magnificence to which they were used to. Their humility and faithful attitude is admirable and even after the drastic fall they were waiting loyally and patiently for his orders.

Milions of Spirits for his fault amerced
 Of Heaven, and from eternal splendours flung
 For his revolt- yet faithful now they stood,
 Their glory withered: as, when Heaven's fire
 Hath scathed the forest oaks or mountain pines,
 With singed top their stately growth, though bare,
 Stands on the blasted heath.

P.L.609-615

The millions of angels who were used to Heavenly comfort and were thrown down to suffer their fate in Hell with all their faded glory stood obediently waiting for Satan's advice. This is an admirable example of *alamkāradhvani* as the spirits are compared to or imagined to be identical with the stately forest oaks or mountains with their tops burnt by lightning, as they stood bare on the blasted heath where they were struck with lightning.

Besides *alamkāradhvani*, *rasadhvani* is also discernible in the speeches of Satan. It is remarkable to note the expression of *vīra rasa* (heroic sentiment) in the deliberation of Satan. Milton has reinforced the fact that Satan was not devoid of grief at the tragic fate of his followers who had literally fallen from a high estate and were mutely waiting for his next command. On seeing the tragic fate of Beelzebub, who had once surpassed in glory countless other angels, and who joined him in his glorious adventure but had fallen into equal disgrace and disaster, Satan expresses his heartfelt grief at his plight, but immediately regains his composure and makes another inspirational deliberation which is undoubtedly is an expression *vīra rasa* (heroic sentiment). Encouraging the fallen angels, Satan asks them to not to accept defeat but to avenge it.

...What though the field be lost?
All is not lost-the unconquerable will,

And study of revenge, immortal hate,
And courage never to submit or yield
And what is else not to overcome?

P.L. 105-109

Satan's character is revealed in these lines. His indomitable spirit and unyielding courage, qualities which are admirable in an epic hero are all found in him. It is by irony of fate that he questioned God and landed here. For him submission to physical torture has not had a negative impact on his mind which is still strong, active and alert. Satan is angry and wishes to arouse his followers and avenge his enemy. Here the intensity of feelings is perspicable when Satan makes a clarion call to his followers in such a loud manner "that all the hollow deep of Hell resounded" with his appeal or rather command to his followers to Arise, Awake and act and not remain lying down dazed, bewildered and wallowing in self pity in the Lake of fire in Hell.

Or have you chosen this place
After the toil of battle to repose

Your wearied virtue...
Or in this abject posture have ye sworn
To adore the Conqueror, who now beholds
Cherub and Seraph rolling in the flood...
Awake, Arise, or be for ever fallen.

P.L. 318-330

This sort of inspirational speech can be delivered only when one is fuming with anger and fully resolved and determined to fight and settle scores with his arch-enemy. Anger results in self-pity and even though Milton had spoken of Satan's eyes being cruel, here when Satan sheds tears and finds himself unable to speak for a moment, while chalking out a strategy to win over God, there is an excellent example of *rasadhvani*.

Thrice he assayed, and thrice in spite of scorn,
Tears, such as angels weep, burst forth: at last
Words interspersed with sighs found out their way:-

P.L.619-621

These lines are full of *karuṇa rasa* (pathos) and *sahṛdaya* (the reader/spectator) cannot but read these lines aloud without tears in his eyes or choking of his throat. No one can stand the sight of a creature of such huge bulk, glory, magnificence and stature, weep. This emotion also does not last long, and to the reader's surprise there is a change in emotion when Satan regains his composure, balances himself and begins evolving a strategy of taking revenge against God through man whom he has created in one of the new worlds. This evil design in the minds of Satan produce *bhayānaka rasa* (sentiment of Horror) and *vibhatsa rasa* (sentiment of repulsion).

... Our better part remains
To work in close design, by fraud or guile,
What force effected not...
... War, then war
Open or understood, must be resolved.

P.L.646-662

This attitude of his was totally unexpected of him when he was seen shedding tears: it was expected that maybe he would repent for his audacity of questioning God his powers; but the warrior in him soon gets the better of him and once again we see Satan emerging strong and he begins instigating, organising and working out a strategy, plotting and conniving along with his followers to defeat God through Man.

Satan's organisational capacity stuns the reader as he enthralls his followers to indulge in a constructive activity of building a Hall where they conveniently could hold a meeting to discuss their war strategy. So once again there is a sense of awe and wonder at the energy with which they dig up bars of gold from the soil of Hell, separate it from scum and lesser metals and build a Magnificent Hall with square columns and pillars constructed in typical Doric style with bossy sculptures engraved on columns as well as pillars. One is not only astounded by the magnificence, grandeur and skill with which the stately and formidable Hall is built, but one is also captivated by their dedication, determination and a never-say-die attitude with which they instantly recover and make an attempt to rebuild their lost flame and glory.

...The ascending pile

Stood, fixed her stately height; and straight the doors'
Opening their brazen folds discover, wide
Within, ample spaces o'er the smooth
And level pavement: from the arched roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky.

P.L. 723-730

Here it is noteworthy that *karuṇa rasa* (the sentiment of pathos) has been carefully delineated throughout Book I by the very nature of Milton's addressing the Archangel Lucifer as Arch Fiend (Line 219) or Lost Archangel (Line 243) and in all of Satan's speeches wherein he laments the loss of Paradise with its glory and splendour as for instance in these lines:

... "this the seat
that we must change for heaven? - this mournful gloom
For that light celestial?"

P.L. 243-245

The atmosphere or setting here "this mournful gloom" is contrary to the setting in Heaven "light celestial." This is a classic example of the use of paradox to heighten the pathos. This is an example of *rasadhvani*.

To conclude, Milton has used exaggeration and epic similes which are examples of the power of words or *alamkāradhvani* to heighten *adbhuta rasa* (sentiment of wonder) and *vira rasa* (heroic sentiment) at Satan's unparalleled prowess, indomitable will, majestic stature, inspirational speeches and an inherent organisational capacity. There we also experience *karuṇa rasa* (the sentiment of pathos) at his fall for having had the audacity to question God's right in heaven. *Karuṇa rasa* (the sentiment of pathos) is visualized by Milton's conception of the fall of an Archangel who was almost equal to God in stature and magnificence. The scholarly use of suggestive comparisons to delineate Satan's magnificent stature, and his terrific confidence makes one actually experience *adbhuta rasa* (sentiment of wonder). Can a person of such an exalted stature fall down to such an extent is

what arises in the mind of the reader? Satan has been delineated so beautifully that the reader is almost mesmerized by his heroic form, strength and totally surprised at his vulnerability to suffer irredeemably because of his frailty of Ego- clashing with the Almighty. Milton has portrayed him in such a manner that the audience is ready to forgive him his trespasses and begin swaying in his favour. Ultimately I would like to conclude by pointing out that there is *kāvyapratibhā aucaitya* (propriety of creative genius) in the delineation of Satan as he excels in the use of meaningfully organised and patterned sound symbols, and rhythmic lines in keeping with the motion, sentiment and sublimity of theme.

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Dhananjay Singh

Indian Theoretical Text and English Studies

My paper builds up a case for greater application of Indian theoretical frameworks to authors, movements and works of literature taught and researched in English Studies in India and abroad. A lot has been said about the post-colonial turn, the change in the curriculum; about our authors like Kālidāsa being taught in the B.A (Hons) programme. But most discussion on Indian texts in the classroom and in the conferences and seminars go about using western tools, particularly feminism and deconstruction to justify inadequate understanding of the primary texts. This is a feature of academic programmes in spite of the fact that India has had a rich tradition of literary theory and criticism. Though Indian poetics has been applied to texts, Indian and Western, serious scholarship has still eluded the field. Certainly, the West can do a better work than us on Western Poetics; it should be our prerogative to establish Indian Poetics on the same scale.

Language of literature has been an important aspect of poetics both in India and the West. I am interested in modernist poetry and poetics, which makes language all the more conscious of its materiality,

about its many potentialities. It is interesting to note that the modernist poetics of the 20th century is illumined bare when discuss in terms borrowed from the 9th century work of Ānandavardhana, *Dhvanyāloka*. Ānandavardhana, T.S.Eliot, Stephane Mallarme, Ezra Pound have one thing in common: language of poetry has to attain levels of distinctiveness; it has to evoke *rasa* (aesthetic sentiment) rather than denote meanings (*abhidhā*). The clear, exact, hard and concrete image of Pound most succinctly represents the imagist manifesto: "The apparition of these faces in the crowd; / Petals on a wet, black bough." ("In a Station of the Metro").

Such instances of poetic communication when the meaning reaches an intensity created by the power of the word can reveal its full meaning when discussed in the context of Ānandavardhana's *dhvani* theory is a theory that considers suggestion as intrinsic to poetry. The *dhvani* school and the modernists worked on identical issues. Ānandavardhana identifies three functions of words, *abhidhā* (denotative), *lakṣṇā* (figurative) and *vyanjanā* (suggestive). Great poetry, Ānandavardhana would say, strives towards *vyanjanā* (*suggestion*). The English poetics in the 18th and 19th century did not recognize suggestion as the quintessence of poetic communication. It was the French Symbolists, Mallarme, Baudelaire, Valery, and others held that a poet can communicate meaning only by discovering symbols (*vyanjaka-s*).

Ānandavardhana enumerates three types of *dhvani*: *rasa-dhvani* (emotive suggestion), *alamkāra-dhvani* (figurative suggestion) and *vastu-dhvani* (ideational suggestion). *Rasa-dhvani* is the most important of the three; it is in fact the soul of poetry. Even in Eliot's rejection of emotion has to be suggested to become poetic. In his rejection of

romantic poetics, Eliot does not denigrate emotion. He prefers the word 'feeling' to 'emotion.' Feeling is nothing but 'structural emotions,' an emotion which is suggestive by the use of symbols. For example, "The fragments I have shored against my ruins." ('What the Thunder Said,' *The Wasteland*) an emotion, which is more intense because it is not a spontaneous pouring forth of the poets' emotion, but because the emotion is suggested.

The discourse on *alamkāra-dhvani* (figurative suggestion) is even more relevant to consider. The modernist poetics puts forth a major transition from the traditional concept of tropes used in poetry. Influenced by the 17th century poets like Donne and the Elizabethan and Jacobean dramatists, Eliot proposed that a figure in poetry should be essentially be symbolic and suggestive, and that the symbolic figure should amalgamate disparate experiences. The opening lines of Eliot's very famous poem, 'The Love Song of J. Alfred Prufrock,' are a classic instance of *alamkāra-dhvani*:

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;

Alamkāra dhvani is suggestion based on the figurative language. As in modernist poetics, a trope is neither illustrative nor decorative. If a figure is ornamental or explanatory of a meaning, it goes on to prove that meaning or significance is outside the figure. In modernist poetics and poetry, the figure is a symbol in the sense it grows of its own contexts, its own material. In *alamkāra dhvani*, the figure ceases to be merely illustrative, but is secured in the suggesting sense. In the simile used above, the evening is not simply compared

with the patient etherized on a table. The comparison suggests another level of meaning, that is, the sickness and desiccation of the modern life.

Ānandavardhana's *dhvani* theory though it explains all the aspects of modernist poetics contains attributes which are missing in the modernist conception of the symbol. *Dhvani* presents a structure of significance, a structure that consists of the process entailed in the progress of meaning from the *abhidhā* to the *vyanjanā* (from the denotative, illustrative function of the word to its suggestive function). A particular use of language may be denotative as well as suggestive on further analysis, while a certain use of language may be exclusively suggestive without being denotative. The Western symbolist aesthetics does not enumerate on such complexities on suggestive function of language in poetry.

Ānandavardhana's poetics holds that all the attributes of language or text can be oriented towards suggestion. Letters, sounds, words, phrases, sentences, passages; even the entire composition could be suggestive. The modernist poetics does talk about sounds and letters that do not denote any meaning but may be suggestive of certain significance. However, the scope of suggestion covered by *dhvani* is not available to symbolism in western art.

V. Prem Lata

The Concept of *Sahṛdaya* (Reader) in Ānandavardhana's *Dhvanyāloka*

Art appreciation is sublime like art creation. There are four co-ordinates of art criticism: author, text, reader and universe. In modern western literary criticism, reader has been brought to the fore. It is remarkable to note that the role of reader as *sahṛdaya* was explored long back in ninth century by great Indian theorist, Ānandavardhana. The present paper aims at exploring the concept of *sahṛdaya* and his role in the process of interpretation as discussed by Ānandavardhana in his *Dhvanyāloka*.

Let us begin with the alternative titles to Ānandavardhana's *Dhvanyāloka*. Ānandavardhana's *Dhvanyāloka* was also titled as *Kāvyaāloka* and *sahṛdayāloka*. These were the different names assigned to accumulation of various *kārikās* and *vṛtti*. The word that remains central to these varied names is *āloka*. The word 'āloka', has two senses, viz. light and sight".(xxiii) *Āloka* is thus, the visual and the enlightening power. It again has the physical meaning referring to man's sense of sight and the spiritual meaning referring to the enlightenment of man's soul. The essence of *āloka* is *darśana*. This meaning of *āloka* refers to a system of thought, known as

Darśanaśāstra in the east and philosophy in the west. *Kāvyaśloka* means light on poetry, also known as *kāvya-prakāśa*. *Saḥṛdayāloka* then means, carrying the meaning (suggestive) of light into the hearts of the sensitive as well as intelligent readers.

Dhvanyāloka is divided into four parts called (uddiyotas). The first part expresses views about *dhvani* and its nature. The second part gives sub-divisions of *dhvani*. The third part deals with divisions of poetry and the fourth part explains the aims and the ideals of charming poetry. The first part (uddiyota), laying down the meaning and the variety of *dhvani*, present in poetry, introduces the *saḥṛdaya* to the *dhvani* school of poetry. The section begins with an invocation to Lord Hari, reminding *saḥṛdaya*, that the *Dhvanyāloka*, is no less than the epic in the history of the Sanskrit poetics. Ānandavardhana requests the Lord to spread light in the human world. The author emerges here as a philosopher, a humanist, and also an artist, who seems to be much aware of the reality of the world.

Ānandavardhana calls himself a *saḥṛdaya* in the concluding paragraph of Uddiyota-IV of the *Dhvanvāloka*. *Saḥṛdaya* as a concept brings out the essential characteristics of a refined critic and a responsive reader. *Saḥṛdayāloka* was one of the proposed titles for Ānandavardhana's *Dhvanyāloka*. *Saḥṛdayāloka* means carrying "the meanings of light of suggestion for the benefit of *saḥṛdayas*" (xxii). The most widely used term in Sanskrit for the responsive reader is *saḥṛdaya*. The importance which is given to the reader in Indian poetics has not been given anywhere else. The poet, having composed a poem by the divine inspiration and creative talent, might feel relieved once his composition is complete. But his composition derives life and meaning when there are readers to read and enjoy. Poetry finds

fulfilment when it re-establishes itself in the heart of a connoisseur, a man of taste. Abhinavagupta, in his *Locana* views that the poet and the reader are both constituents of the same literary principle and it is the combination of these alone constitutes the essence of poetry. The essential axiom shared by a *kavi* and a *sahṛdaya* is thus of great significance in the act of creation. Abhinavagupta defines a *sahṛdaya* as one whose continuous association with texts has made his mind a clear mirror. He also develops an ability to establish an identification with what is presented in the text and what he has in his heart. Although Ānandavardhana elaborated the concept of *sahṛdaya*, in his *Dhvanyāloka*. Yet the word has been used earlier by Vāmana and also by Udbhama in his *Bhamahavivarāṇa*. The very first verse in Uddyota-I of the *Dhvanyāloka*, introduces a *sahṛdaya* in the following manner:

Though the learned men of you have declared time and again that the soul of poetry is suggestion, some would aver its non-existence, some would regard it as something (logically) implied and some others would speak of its essence as lying beyond the scope of words. We propose, therefore to explain its nature and bring delight to the hearts of perceptive critics.(3)

Sahṛdaya's presence stimulates the creativity of the poet and encourages him to compose poetry. *Sahṛdaya*'s interest and interpretation gives life to the poem, in the absence of which the enthusiasm of the poet may subside and his creative activity may even cease. *Sahṛdaya*, as a term means one who has a heart, a sensibility and responsiveness, a heart trained for better interpretation. The refinement and the competence to deal with the universals, actually determines the responsiveness of a reader. This is one dimension of

the concept of *sahrdaya*. The other meaning emphasizes the empathy which is required to become one with the poet and the poet's heart. A *sahrdaya* has heart similar to the heart of the poet. Therein, while reading a poem, the heart of the *sahrdaya* also throbs in union with the poet's heart. He becomes a part of the poet's universe and shares poet's experience, understands the poet's intentions and suggestive implications with sympathy and sensibility. He possesses the ability to get absorbed in the thing being described, with his heart in harmony with the poet's heart. The poet's heart and the reader's heart, in the words of T. N. Sreekantaiyya, are like "two *vinās* turned to the same pitch. If one is struck, the other resonates in tune with it". The word *sahrdaya* in itself means the person possessing an alterego of the poet. *Sahrdaya's* consciousness, cleared of all preconceptions, prejudices and biases becomes maximally receptive and thus achieves identification with the consciousness of the author.

Sanskrit poetics before Ānandavardhana did not attempt an analysis of the activity of reading, as it was more interested in the nature of aesthetic experience in general, in the nature of the process of composition. But in the ninth century, with the emergence of the theory of *dhvani* of Ānandavardhana, the concept took a serious implication. This was chiefly because the *rasa-dhvani* theory was a theory of meaning. It mainly emphasized the way the meaning of the work is absorbed and reconstructed by the reader. It asserted that the literary text and the reader's response must be given proper place in literary theory. A study of the creative act is not sufficient.

Every art form has a life of its own and it lives in different situations, which are different from the situation in which it is created. The *sahrdaya's* presence brings forward this situation and therefore

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Interpretation widely differs from one age to another, from one generation to another. The concept of *sahr̥daya* provides base to the theory of suggestion. Ānandavardhana opines that the meaning which wins the admiration of refined critics is the soul of poetry. The explicit and the implicit are regarded as its two aspects. It is the *sahr̥daya* 's confirmation which unveils the suggestiveness of a poem. The suggested meaning flashes suddenly across the truth perceiving mind of the perceptive reader or critic when he turns away from the literal meaning. *Sahr̥daya* is sensible enough to understand the *dhvani* aspect of poetry. This suggestiveness delights a cultured critic. Artistic creation is the spontaneous expression of a feeling which is generalized by an inner force called *pratibhā* within the *kavi* and *sahr̥daya*. *Pratibhā* is devoid of personal interests and limitations of time and space. This state of inspiration is transferred into the work of art and then to the *sahr̥daya*, who is capable of becoming one with the poet. Abhinavagupta's *Locana*, a commentary on *Dhvanyāloka*, talks of *prākhyā* (the poet's ability to transform the world of reality into an idealised world) and *upākhyā* (the appreciation on the part of *sahr̥daya*). If *pratibhā* (creative genius) brings forth the ideas and words into the mind of the artist, the *sahr̥daya*'s learning helps in accepting and rejecting the essentials and non-essentials of them respectively. The gift of *pratibhā* is divine and this creative imagination is linked with suggestion. Thus along with the explication of the concept of *sahr̥daya*, Ānandavardhana also subscribes to a theory of like-heartedness between the *kavi* or creator and the responsive *sahr̥daya*.

A refined critic can be educated by a mere indication of the direction as "their minds will have received the light which would enable them to guess aright everywhere." (57) If their minds have been enlightened in such a way that they can correctly discriminate between

the extrinsic and the intrinsic, they will certainly be able to judge in other instance too. Ānandavardhana's *sahṛdaya* in his own wisdom can comprehend the varieties of suggestion based upon the power of the word and of the nature of resonance. As the sole receptor of the suggestiveness in poetry, Ānandavardhana presents a certain responsibility on the part of his *sahṛdaya*: "Refined critics should understand that *dhvani* whose sole condition is the principal nature of other suggested content, embraces all instances of poetry wherein is found purposively conveyed sentiment or at least an idea or figure conveyed in a covert fashion." (251)

For persons with well developed intellects true poetry is one which has *dhvani* or principal suggestion. Ānandavardhana affirms that the imaginative faculties of the poet and the reader are alike, which brings into light the concept of *sādhārāṇīkaraṇa*. He believes that "even trite subjects in poetry will put on a new freshness if they get into touch with sentiment just as the same tree appears quite new with the advent of spring." (271) Such sentiments exist in the hearts of the artist as well as the reader's. If literature possesses a monumental value, it is because of the interpretation of every single reader, who adds some new aspect to the already existing interpretation. The intelligent mind of a *sahṛdaya* discovers several coincidences between various works of art, but instead of taking them as mere imitations, he calls them correspondences. These coincidences exist because thoughts of great men bear strong affinities to one another. For a *sahṛdaya*, every work of art is unique and distinct and hence acquires exceeding beauty. Ānandavardhana, through his *Dhvanyāloka*, makes an attempt to inform the *sahṛdaya* that poetry indeed is the name of a veritable garden of Gods, of which *kavī* and *sahṛdaya* are an essential part.

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Ānandavardhana emerges as the major exponent of the *dhvani* theory of poetry, which logically explains all the aspects of the poetic process to the satisfaction of the creative poet and also the appreciative reader and the critic. As a *sahṛdaya*, Ānandavardhana himself adopts logical and a scientific approach to explicate his views on the various concepts of Sanskrit poetics. He adopts a rhetorical style of speech whereby he proceeds with his viewpoint, arguments and counter arguments through a series of questions and answers. Also his style of presenting the most complex aspects of poetics with less complex analogies, puts the *sahṛdaya*, at ease, in comprehending the text of *Dhvanīyāloka*. The cross references from the Mīmāṃsā school of philosophy, the eastern system of grammar, the rationalistic system of logicians, the *Rāmāyaṇa* and the *Mahābhārata*, reveal his intellectual fervour and a taste for the classics of the East. The concluding paragraph of the *Dhvanīyāloka* says:

The true nature of the essence of good poetry was but dimly discerned and remained asleep as it were, all along, even in the minds of men with mature intelligence. It has now been set forth at length in order that it might wake up once again in refined critics, by one who is known by the famous name- Ānandavardhana. (299)

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Minakshi Sundram

The Construction of *Śṛṅgār* (The Erotic Sentiment) in Indian Literary Texts

Unnumbered are the experiences of love and legion its expression. Amorous love is the highest subject of human poetry and the most powerful force behind most human activity. The refusal to recognize it as essential to the human condition cannot negate its worth. Jayadeva, in his *Gītagovinda* describes the *rati-keli* (the amorous play) of Radha and Krishna. The purpose of this paper is to explore the construction of the erotic experience in Indian literary texts and the ethicality of such portrayal in literary works. However the theological trappings of the text have been studiously ignored to concentrate primarily on the passionate love of Krishna and Radha. Beneath the layers of theological colouring the poem subtly hints at the idea that love is essentially human.

Every society lays down certain codes of behaviour which the members are expected to follow and in matters governing sexual behaviour, this code is specific. While there is a taboo on incestuous relationships, extramarital love too is viewed by society with disapproval. Extramarital love is treated as an unnecessary display of libido particularly in the case of women who transgress. Away from

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the inquisitive eyes of the community of cowherds, Radha and Krishna indulge their love for each other irrespective of the fact that being the wife of another, Radha is in fact forbidden fruit. Radha is very different from several women in Indian mythology in the sense that she is not the victim of male lust, she is rather a more than willing and a very accommodating accomplice in this game of adulterous love.

Her desire and passion for union with Krishna, her impassioned recollection of Krishna's touch and her own remembered responses, the blissful tranquility after vigorous love making are all beautifully captured in the lines of Jayadeva's *Gītāgovinda*. Radha transcends the norms of conventional society by her mystic beauty and her complete surrender of the self to Krishna.

Within the marital union sexual love is trapped in mundane considerations and not allowed to blossom as it naturally should. The norms governing marriage are such that after the partners are expected to display a correct and proper behaviour even during this most intimate union leaving them high and dry in the process. Sexual surrender within marriage is treated as a matter of duty, the willingness of the partners is rarely questioned. Illicit love is the expression of the heart and mind to free themselves from the shackles and constraints imposed by a strict moral order. The mind glimpses in the adulterous, an untarnished view of paradise. As far as the ethicality of the portrayal of adulterous love is concerned, it can be said that ethicality does not spring from the legality of a relationship, rather it springs from the willing consent of the other. The ethicality of the act is to be judged on the basis of what it does to the other. If it humiliates, degrades or reduces the other in any way, it cannot be considered ethical, marriage or no marriage. The Sanskrit word *sambhoga* meaning to experience

together is in itself a pointer to the ethicality of the sexual act. It is now an accepted fact that there can be rape within marriage. Even if within marriage, the element of consent is missing, the act ceases to be *sambhoga* and remains merely the satisfaction of an animal instinct, which makes it absolutely unethical. This means that the fact that the act occurs within a legalized union does not render it ethical, legality is desirable but not the deciding factor in the ethical. If this be accepted, it has also to be accepted that to understand the act for what it is, it is necessary to do away with conditioned distinctions such as marital and extra-marital and merely concentrate on the rightness of the union of two people whose minds and spirits are in complete harmony.

Indian poetry is better understood when the aesthetic is viewed simultaneously with the philosophical. The paradox of Indian life is that it is pieced together with seemingly opposed elements, the timeless and the temporal, the immutable and the mutable, the sensuous and the sacred jostle together and operate integrally as parts of a well pieced jigsaw, wherein each piece has its meaning in the design of the whole. This conceptual view when expressed in poetry highlights the aesthetic experience, bringing into play the senses, the emotions and the mind of the reader or auditor. It is important to note here that the appeal is not to the senses alone, it has as much to do with the mind.

To the Indian mind, there is no cleavage between the sacred and the sensuous. Far from being contradictory to each other, they rather complement each other. Indian poetry often portrays the sacred as the sensuous and the sensuous as the sacred as in *The Gītāgovinda* where the sacred is portrayed as the sensuous and the love poetry of Candīdās for the washerwoman Rami wherein the sensuous is portrayed as the sacred. In a culture which celebrates hunger as a

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human attribute, there is nothing particularly surprising in this, *The Durgāśaptasatī* says :

*yā devī sarvabhūteṣu
śudha rupeṇ sansthitā
namastasyei, namastasyei,
namastasyei, namonamah.*

(The divine form of feminine energy which is manifest in every living being in the form of hunger I bow to you again and again and yet again.)

At the risk of stretching the point a little too far, it can be said that hunger can mean among other things sexual hunger as well. It is quite another matter that *The Durgāśaptasatī* urges men to free themselves from hunger of every kind but that is beyond the scope of this paper. Since it is the divine feminine form which manifests itself as hunger in living beings, the treatment of the sacred as sensuous and the sensuous as sacred is to a large extent ethical. This is done with deliberate concentration on the sensuous and the voluptuous, fine tuning them in the process to explicate the higher realities of existence.

If the portrayal of the sensuous or the erotic in literature is unethical, then it is difficult to understand why the erotic was portrayed so graphically as in the *mithuna* sculpture of medieval temples. The subtle idea underlying them is that the sensuous is sacred. The sensuous is a human attribute and like all other human attributes it is to be celebrated and not condemned. The Goddess Kāmākṣī meaning the Goddess whose eyes have the energy of *kāma* (desire) unites within herself the sacred and the sensuous. So also Kāmākhyā meaning she who is the form of desire.. She resides at the temple of Kāmākhyā which is in the shape of the *yonī*. Creation is dependent on *kāma*

(desire) and in fact no work of art can be created unless there is a certain degree of passion behind it. *The Chāndogya Upaniṣad* says that *kr̥iti* (creation) is possible only through concentration and control. This Upanishad, speaks of the sexual act as a *homa* (a sacred performance) and the approach to a woman's body as the *havanakunda* (a place for performing sacred act). *The Māndūkyaopaniṣad* expresses a similar sentiment. When the sexual act itself has been treated so reverentially by ancient texts, its portrayal in literature cannot be anything but ethical.

The Gītāgovinda with its powerful erotic suggestion introduces the *bīja* (seed) of the poem within the first eight lines :

Clouds thicken the sky,
 Tamala trees darken the forest,
 The night frightens him,
 Radha, you take him home !
 They leave at Nanda's order,
 Passing trees in thickets on the way,
 until secret passions of Radha and Madhava
 Triumph on the Jumna river bank.

The Gītāgovinda is a masterpiece of the *śṛṅgār rasa* (erotic sentiment) recognized as the king of *rasas* (sentiments). *Rasa* (sentiment) is the artistic sap and the soul of poetry.

Worldly emotions are not *rasas*, art emotions alone are capable of becoming *rasas*. Art emotions are a fine state of worldly emotions. Worldly emotions are raw, and embedded in petty considerations of *svārtha* (the self). Worldly emotions have to undergo a kind of transformation in which they are depersonalized. *Rasa* (sentiment) is felt and enjoyed by both the creator and the viewer.

Within the mind of the artist or creator first there is a stirring of emotions. This emotion rises to a crescendo till he feels overpowered by it. Earlier he was in possession of the emotion and now he is possessed by it. This internal experience is then translated into an external form by speech if he is an actor, by words if he is a writer and by colours if he is a painter. Thus is produced a great work of art.

Eight *sthāyībhāvas* (basic mental states or basic sentiments) are capable of evolving into *rasas*.

From the point of view of art, sexual passion has great aesthetic potential. the *śṛṅgār* (erotic sentiment) which emerges from the *ratibhāva* (erotic feeling) is expressed in meeting and its antithetical mood a separation. Restraint is the governing feature of the poetry of the *śṛṅgār* (erotic sentiment). The passion aroused in *The Gītāgovinda* is erotic but subtle. Not for a moment does the idea of wantonness enter into the reader's mind. Thus the experience of the reader is of the highest aesthetic pleasure.

I shy from him when we meet;
he coaxes me with flattering words,
I smile at him tenderly as he loosens
the silken cloth on my hips. .

and again,
"I fall on the bed of tender ferns,
he lies on my breasts forever
I embrace him, kiss him,
he clings to me drinking my lips

The image of the bee sipping nectar is a favourite with Indian poets. A bumble bee tastes the nectar of all flowers but having tasted

the nectar of the lotus becomes intoxicated by its sweetness and has no desire to leave it. So also Krishna after dallying with innumerable other cowherdesses finally finds his anchor in Radha. The erotic mood is developed further in lines such as :

If you feel enraged at me Radha

Inflict arrow wounds with your sharp nails!

Bind me in your arms ! Bite me with your teeth

or do whatever excites your pleasure.

The flute with its gentle notes stands for tranquility and harmony. The arrow stands for the rays of life. The erotic mood reaches a crescendo with the lines.

My beautiful loins are a deep

cavern to take the thrusts of love,

Cover them with jewelled girdles,

cloths and ornaments Krishna!

Vibhāvas (causes and determinants of the rise of a sentiment) are the actual stimuli for arousing the mental state. The hero is the *vibhāva* (cause and determinant of the rise of a sentiment) of the emotion of love in the heroine. The tiger is the *vibhāva* (cause and determinants of the rise of a sentiment) of fear in the mind of an onlooker. *Anubhāva* (the object, responsible for the arousal of sentiment) is the manifestation of the mental state. Tears are *anubhāvas* (the object, responsible for the arousal of sentiment) of pathos. Clenching the fist and gritting one's teeth are *anubhāvas* (the object, responsible for the arousal of sentiment) of anger. *Rasa* is thus a very subtle state which involves the fusion of several secondary emotions into the central emotion before it can be evoked.

The Construction of *Śṛṅgār* (The Erotic Sentiment)....

śṛṅgār (erotic sentiment) is accompanied by the transitory feelings of longing, anxiety, raving, fever, fretting etc. As far as (erotic sentiment) in poetry is concerned, it is best to remember that morality is after all only a regulating principle and therefore (erotic sentiment) has to be viewed on a plane which is above the sphere of mundane considerations.

Radha in this erotic play is the *parakiya nāyikā* (a woman belonging to another). She is the *prodha nāyikā* (a married woman in love with another man). She is also the *muditā nāyikā* (a woman who is happy at the prospect of the fruition of her love).

Paint a leaf on my breasts

Put colour on my cheeks

Lay a girdle on my hips

Twine my heavy braid with flowers

Fix rows of bangles on my hands

and jewelled anklets on my feet

Her yellow robed lover did what Radha said.

Love in separation involves *garva* and *mana* (pride and obduracy). *Mana* (obduracy) is the consequence of jealousy, pride, stubbornness and the like. *Garva* (pride) makes the *nayikā* (heroine), *garvitā* (conscious). As a *garvitā nāyikā* (a heroine conscious of her beauty) she exerts over her lover which makes her *premagarvitā* (heroine having the feeling of love). Afflicted by *mana* (obduracy) she tells her contrite lover.

Bloodshot from a sleepless night

of passion, listless now.

your eyes express the mood of awakened love

Damn you, Madhava ! go Keshava ! leave me

Don't plead your lies with me
go after her Krishna
She will ease your despair

As the *garvitā nāyikā* (a heroine conscious of her beauty)
she triumphs over her lover.

Displaying her passion
In love play as the battle began
She launched a bold offensive above him
and triumphed over her lover
Her hips were still
her Vine like arm was slack
Her chest was heaving
Her eyes were closed.

She is *rūpagarvita* (conscious of her beauty) and her lover
fans the fire of her pride by poetic similitudes.

Your eyes are lazy with wine like Madālasā
your face glows like the moonlight nymph Indumati
Your gait pleases every creature like Manoramā
your thighs are plantains in motion like Rambhā.
Your passion is the mystic rite of Kalāvati.
Your brews form the sensual line of Citralekhā
Frail Rādha as you walk on earth
You bear the young beauty of heavenly nymphs.

The atmosphere of artistic creation as displayed in a poem is
essentially different from ordinary reality. *Kāvya* (literature) is the
fountainhead of pleasure and aesthetic pleasure and instruction of the
mind remain the sole *prayojana* (purpose) of poetry.

P. Bhattacharya

***Rīti Siddhānta* (Theory of Style):
Its Nature and Application**

People often enjoy/appreciate literature in their native language before they fully understand it. For example certain words or phrases may appeal to them, or they may get the general impression of the meaning of the text and like it. In a second language, however, one may have to read a text most carefully before one can understand enough to enjoy/appreciate it; for although there are many different ways of enjoying English texts or texts written in English, if we are bewildered by a text, we cannot enjoy/appreciate it. The problem of enjoying/appreciating an English text or a text written in second language can be encountered by the Indian reader by using his own rich tradition of Sanskrit poetics as the model of Indian criticism, which consists of the following Sanskrit literary theories: *rasa* (theory of aesthetic pleasure), *alaṃkāra* (theory of figures), (theory of suggestion), *rīti* (theory of style), *vakrokti* (theory of obliquity), and *aucitya* (theory of propriety).

A debate has been on in the country for quite some time now about the role of its inherited learning that at present finds no place in

the main stream education. It has been restricted to the traditional institutes or special institutes. It is assumed, and argued by its opponents, that this inherited learning is now obsolete and no longer relevant to the living realities. This is however counter-factual-the inherited learning not only endures in the traditional institutes but also vibrates in the popular modes of performances. Sanskrit theories are the result of tap or devotion of ancient Indian *ācaryās* deal with each part of the literary text systematically. These theories have viability and validity in modern situation too. They are not suited to Indian context only but are universally valid. Unhesitatingly, it can be said that these theories can profitably be applied to Western texts. Keeping this perspective in mind, the aim of the present paper is twofold: one is to give the theoretical framework and another is to apply this theory to the nineteenth century English poetry.

Indian *ācaryās*, have dealt with *rīti* in their own ways. Bharata has devoted Chapter XVII of *Nāṭyaśāstra* to the discussion of the thirty-six *laṣṇās* (characteristics) of poetry.¹ In chapter XXII too he discussed characteristics of poetry, more precisely, dramatic poetry. the one of which designated as *vṛatti* which means 'style.'² Daṇḍin has defined *rīti* as *mārg* which conduces to creation of poetic beauty. He referred to *guṇa* (excellences) as *prāṇa* (soul) and *rīti* as *mārg*. According to him, *guṇas* bring about poetic appeal while *alaṃkāras* enhance it.³ His successor Ācārya Vāmana considers *rīti* as the crowning principal in poetic expression. He says : *rītirātmakāvśya* (the soul of poetry).⁴ He has elevated this *rīti* concept to the level of full-fledged theory in his treatise, *kāvyaalaṃkārsūtra*. He defines *rīti* as *viśiṣṭa padracanā* (the speciality of organization of words and phrase, or the speciality of the framing of phrases)⁵. If we go further a little ahead, we can say

that *rīti* is a particular arrangement of words that constitutes diction and this particularity of the arrangement consists in *guṇas* (the excellences of style). *Rīti* has also been considered as the benefactor of *rasas* and *bhāvas*. Thus *rīti* is necessary force in the creation of the poetic beauty. Mammam says that word meanings are the body of *kāvya*, the beauty of which is increased by *rīti*. He further says that *rīti* has the same place in *kāvya* as the place of the special arrangement of organs of human body. According to him, the modes of phrasal organization is generated by *guṇas* (excellences), the factors of poetry's beauty. In other words *guṇas* are resided in the verbal scheme itself.⁶ Vāmana initially enumerated twenty *guṇas*, locating them in *śabdaguṇa* (excellence of words) and *arthaguṇa* (excellence of meaning) but finally he concentrates on the three *guṇas* as have been accepted by other Mammata. These *guṇas* are: *prasād* (perspicuity), *mādhurya* (sweetness) and *ojas* (elegance).⁷ *Prasād* (perspicuity) is found in the phrases which are easily understandable and pervade the entire mind of the reader immediately. *Mādhurya* (sweetness) is experienced in the compositions, delineating the *sambhoga sṛṅgār*, *karuṇa*, *vipralambha*, and in *śānta rasa*. It is found in the phonemes and syllables of the same vocal class of a language, especially the nasal once and use of short syllable with a complete absence of hard consonants. It has repetition of phonemes employed at without interval. *Ojas* (elegance) is experienced in the compositions, delineating the *vira*, *raudra* and *bībhatsa*. It has repetition of phonemes employed at varying intervals. In place of *ojas*, some scholars considers *lāvaṇya* as the third *guṇa*.

Indian *ācārayas* have classified *rīti* in their own ways : Daṇḍin on the basis of *guṇas* (excellences), Rudrata on *samāsa* (compounds) and Ānandavardhan on *rasa* (sentiments). According to this

classification, *rīti* has three aspects: *guṇa*, *samāā* and *rasa*. In Indian poetics there is an exhaustive list of *rīti* which can be classified further in the following way:

Vaidarbhi rīti which has sweetness. Its phrasal organization is devoid of *samāsas*;

Gaudi rīti which has elegance. Its phrasal organization has long *samāsas*;

Pāncālī rīti which perspicuity. Its phrasal organization has small *samāsas*;

Pati rīti (hybrid of of *vaidarbhi* and *pāncālī rīti* which has middle *samāsas*;

Kaiśiki rīti which has single *rasa*;

Bhārti rīti which has more than two *rasas* or for all *rasas*;

Sattvati rīti which employs *vīra rasa*); and

Arbhati rīti in which *raudra* and *bībhatsa rasas* at work.

To sum up, *rīti* mainly depends upon the fact how the meaning of *kāvya* is imparted in consonance with *rasa* by :

- i) the repetition of words which includes the devices of rhythm, rhyme, and meter facilitated by phonemes and syllables
- ii) the vocabulary of language or lexical items—usage, synonym, transference, adjective, pronoun, indeclinable or compounds, particle and verb etc
- iii) the grammatical items—tense, case, number, person, voices, affixes etc.
- iv) the structural items or word powers—denotation, connotation, suggestion

The *ācāryas* hold that the above mentioned aspect of *rīti* is employed to increase beauty, enhance qualities, depict nature, heighten feelings, delineate action or activities and circumstances, expose internal state, delineate character as a whole, exhibit objective attractively and briefly, characterize the spontaneous movements, putting thought in tune with feelings. It is again these aspects of *rīti* which help in producing *rasa* (the aesthetic pleasure), the purpose of *śāstra*.

Let us now deal with the second part of the paper i.e. the application of *rīti* to the nineteenth century English poetry. The English poets are undoubtedly aware of the phrasal organization of words alongwith the specific choice of *samāśas* (compounds) and *śāstras*. They are conscious of the fact that the *samāśas* explore and find out all the possibilities of language. Wordsworth creates his own mythology of *samāśas* in order to describe the unsophisticated and native charm. In his poems the main idea is put forth by the use of *samāśas*. The philosophical theme of the poem, *Ode to Immortality* is made potent by the use of *samāśas* like "the shade of the prison-house," "the fountain-light of all our day", "visionary-gleam", "obstinate questionings", "blank-misgivings" and "shadowy recollections." Wordsworth also uses *samāśas* made by present and past participles to impart a kind of energy to the poem. They make a marked presence in his poetry. In the beginning of *Prelude*, Wordsworth beautifully exploits their use: "For ... I felt within/A corresponding breeze, that gently moved/With quickening virtue" In another poem, he uses past participles in the following way: "The muffled syllables that Nature speaks/Fill us with deeper longing for her words". Wordsworth's poetry bears other indeclinable as 'falling dew', 'blazing intellectual deity', 'assuming spirit', 'self-sufficing thing', 'feeling intellect', 'the living air'

and 'dwelling place'. Here this uses of *samāśas* is impregnated with the effect of *śānta*.

Like Wordsworth, Coleridge makes use of *samāśas* also in order to focus upon human consciousness and introduce harmony into chaos. This is his self-exposition of the imaginative activity which has hybrid of of *vaidarbhi* and *pāncālī rīti*. Few *samāśas* are picked up from his poetry which include hyphenated, past and present participles and 'y' ending adjectives. They are 'slimy things', 'wicked whisper', 'moving Moon', 'April hoar-frost', 'glossy green', 'happy living things', 'self-same movement', 'hidden brook', 'sleeping woods', 'skinny hand', 'grey-beard loon', 'glittering eye', 'wedding Guest', 'bright eyed mariner', 'overtaking wings', 'sloping masts and dipping prow', 'snowy cliffs', 'fog-smoke white', 'white Moon-shine', 'slimy sea', 'weary time', 'water-sprite', 'dungeon-grate', 'burning face', 'far-heard whisper', 'life-blood', 'star-dogged Moon', 'ghastly pang', 'cross-bow', 'rotting deck', 'pawing horse', 'stony eyes', 'carnel-dungeon', 'meadow-gale of spring', 'seraph-band', 'seraph-man', 'bride-maids', 'marriage-feast' and 'loving friend'. These indeclinables are from his single poem, "The Rime of the Ancient Mariner."

Byron uses *samāśas* to unmask the details of the object to be described. While Wordsworth underlines the divine plan behind the visible objects, Byron focuses upon the physical world with special reference to the struggle for liberty. His *samāśas* accelerate his emotional charge which aims at glorifying the democratic ideals and condemning all that was unjust. In the following lines the compounds are employed to expose 'the intellectual eunuch Castlereagh', whom Byron saw (unjustly) as the symbol of all that was cold, cruel and oppressive in the post war regime :

Cold-blooded, smooth-faced, placid miscreant!
 Dabbling his sleek young hands in Erin's gore,
 And then for wider carnage taught to pant,
 Transferred to gorge upon a sister shore
 The vulgarest tool that tyranny could want,
 With just enough of talent and no more,
 To lenthen fetters by another fixed
 And offer poison long already mixed.

Among English poets Keats has become conspicuous because of his profuse use of *samāśas* in consinane with *adbhuta* and *karuṇa* to reveal whatever is beautiful in Nature and human life. Sometimes these *samāśas* are remarkably fresh and attractive. *samāśas* picked up at random from his poems are 'a leafy luxury', 'the bowery clefts and leafy shelves', 'streamlet's rushy banks', 'sunny beam', 'dewy roses', 'bloomy grapes', 'balmy pain', 'flowery nest', 'gloomy shades', 'breezy sky', 'milky brow', 'dreamy melody', 'pipy hemlock', 'feathery whizzing', 'motherly cheeks', 'the silvery setting', 'feathery sails', 'drowsy song', 'sleepy frown', 'wooly fold', 'wintry moon', 'sleepy mud', 'starry fays', 'dewy wine', 'shady sadness', 'icy trance', 'sleepy portals', 'chilly streams', 'pearly seas', 'airy shore', 'grassy solitudes' and 'silvery splendour'.

Samāśas contribute as much memorableness to imaginative meaning in poetry as they contribute evocativeness to its music through the effects of alliteration, assonance or consonance. It is because of this two-fold function that they are frequently regarded as lyrics in miniature. Great poets use them sparingly and with intensity. Tennyson uses the following *samāśas* in "O Enone", a poem running to 264 lines of blank verse: 'Meadow-ledges'; 'mountain-shade'; 'lily-

cradled'; 'many-fountained'; 'river-god'; 'dewy-dark'; 'evil-hearted'; 'white-horn'd'; 'white-hooved'; 'down-dropt'; 'white-breasted'; 'foam-bow'; 'full-blowing'; 'beautiful-brow'd'; 'light-foot'; 'far-off'; 'tree-top'; 'yester-eve'; 'smooth-swarded'; 'river-sunder'd'; 'mast-thronged'; 'wisdom-breds'; 'sceptre-staff'; 'king-born'; 'arm's-length'; 'snow-cold'; 'self-reverence'; 'self-knowledge'; 'self-control'; 'self-profit'; 'full-grown'; 'new-bathed'; 'rosy-white'; 'moon-lit'; 'banquet-hall'; 'ever-floating'. These compounds are forty in all, nearly one for every fifteen lines in the poem. Tennyson later outgrew this predilection for an indiscriminate use of compound words. Among the forty listed above, for instance, are some compound words which need not have hyphenated together at all, like 'far-off' and 'tree-top'. There are quite a few like 'beautiful-brow'd' and 'quick-falling' which do not achieve much either in the way of imaginative meaning or of music. Some very common compounds like 'snow-white' and 'moon-lit' hardly achieve anything, being part of the worn-out change of poetic currency. Only a few compounds like 'lily-cradled', 'self-reverence' and 'foam-bow' achieve a lyrical suggestive-ness.

The above account shows *samāśas* give sweetness, elegance and perspicuity. They intensify the meaning of *kāvya* imparted in consonance with *rasa* by i) the repetition of words which includes the devices of rhythm, rhyme, and meter facilitated by phonemes and syllables ii) the vocabulary of language or lexical items—usage, synonym, transference, adjective, pronoun, indeclinable or compounds, particle and verb etc iii) the grammatical items—tense, case, number, person, voices, affixes etc. iv) the structural items or word powers—denotation, connotation, suggestion.

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Indu Arora

**A Study of Girish Karnad's *Hayāvadana* in Light of
 Kuntaka's *Vakrokti Siddhānta* (Theory of Obliquity)**

Girish Karnad, a modern playwright based his plays on naive themes using material drawn from the history, mythology and folklore. Aware of all the limitations which a playwright in present Indian scenario has to face, Karnad uses the traditional material in western form to unravel the world of tangled human relationship, sexuality, question of completeness and perfection and much more. Though Karnad wrote in Kannada, but he himself has translated his plays in English and he clarifies that his translations must be seen as approximation to the original. The language of his plays in translation itself becomes a medium through which the deep seated emotions and feelings flood out to raise new question and pacify them effectively.

The present study is a humble attempt to analyse the use of language in Karnad's *Hayavadana* in light of Acārya Kuntaka's *vakrokti riddhānta*. The Sanskrit ācāryas who analysed *vakrokti* in their own ways, recognized it as an independent poetic figure. They emphasized the oblique quality of language of a poet. To them, obliquity is the essential distinguishing feature of poetry. But ācārya Kuntaka

went on too far to make *vakrokti* as the soul of poetry and elevated it to a full fledged principle of poetic assessment in treatise *vakroktijīvitam*. It focuses directly on six levels: the *varṇa-vinyasa-vakratā* (phonetic obliquity), the *pada-pūrvārdha-vakratā* (lexical obliquity), *pada-parārdha-vakratā* (grammatical obliquity), *vākya-vakratā* (sentential obliquity), *prakaraṇa-vakratā* (episodic obliquity) and *prabandha-vakratā* (compositional obliquity). He defined *vakrokti* as '*vakrokti raiva vaidagdhya bhaṅgi bhaṇiti uccayate.*'

Karnad amazingly has a skill for language. His subtle touches to the language convey the underlying meaning very effectively. An attentive reading of his plays brings out all the varieties and most of the sub-varieties as given by Kuntaka in *vakrokti siddhānta*. In the following lines the changing arrangement of phonemes contributes to the meaning of poetic expression and exemplifies *varṇa-vinyāsa-vakratā* (phonetic obliquity).

BHAGWATA: What brought you this? Was it a curse of some rishi?

Or was it some holy place of pilgrimage, punyastana which you desecrated? Or would it be that you insulted a pativrata dedicated to the service of her husband.¹

HAYAVADANA: What else? What rishi? What sage? What? Who have I wronged? What have I done to anyone? Let anyone come forward and say that I've done him wrong. Haven't, I know, I haven't yet. (81)

HAYAVADANA: But what a forehead! What a forehead! If it was a forehead like yours, I would have accepted anything. But this!...I have tried to accept my fate. My personal life has naturally been

blameless. So I took interest in the social life of the
Nation_ Civics, politics, patriotism, Nationalism,
Indianization, the socialist pattern

Of society... I have tried everything. (80)

THREE: What a mix?

No more tricks?

Is this one that or

That one this?

Ho! Ho! (105)

In the first example, Hayavadana a live example of condensation, having a human body and equine head, Bhagwata asks him the reason for his miserable state and before waiting for an answer comes to a conclusion that usually people form for such personality. The repetition of phoneme /p/, /d/, /t/ supports the meaning of the expression. The plosive phoneme /p/ suggest quickness, triviality and scorn; /t/ and /d/ suggest discomfort and harshness.

In example second the repetition of 'what' 'wrong' and 'anyone' in first three lines and 'haven't' in the last line emphasize the innocence of Hayavadana. He puts his case eloquently giving reason for his incompleteness. Here the skillful rhyme employed by the dramatist is not an ornament, devoid of emotions. 'Piled alliteration' and 'crossed alliteration' in example third used are superb example of *varna-vinyāsa-vakratā* (phonetic obliquity). The pitiable condition of Hayavadana is brought through the repetition of 'forehead', 'sadhu' and repetition of phonemes /f/, /m/, /s/, /g/ at regular intervals.

In next example we have assonance, 'mix' rhymes with 'tricks'. The transposition of heads has taken place. The two people

have got mixed up, Kapila's head on Devadutta's body and Devadutta's head on Kapila's body. Padmini had a desire for perfect husband, neither Devadutta nor Kapila alone fit in it as each represent only one aspect. When opportunity presents itself before Padmini she trickily grabs it. Now nobody can make out who is 'this' and who is 'that'. Her thrill gets expressed in the following speech where she repeats 'fabulous' and alliteration by phoneme 'b' (body-brain) suggesting quickness and triviality of the action.

'Fabulous body- fabulous brain- fabulous Devadutta'. (113)

The awe and the anguish which Padmini suffers after some days when the reversal of whole picture takes place are reflected in her speech where we have repetition of words and internal alliteration.

PADMINI: Change! Change! Change! Change!
Change!

The sand trickles. The water fills the pot. And the moon goes on swinging, swinging from darkness to light. (119)

The device of *varṇa-vināyasa-vakratā* (phonetic obliquity) again endows the great effectiveness to the utterance of Kapila who burst forth in great agony, on seeing Padmini before her with her child. The repetition of 'why', 'his', 'another', 'me', 'back', 'no', 'go' in the following speech is not meaningless but helps in bringing out Kapila's pain and disgust and thereby repulsion from the situation which he has overcome with great effort.

KAPILA: Why! Why! Why! Did you have to come just when I thought I'd won this long and weary battle? Why did you have to pursue me just when I had

succeeded in uprooting these memories? I am Kapila now. The rough and violent Kapila. Kapila without a crack between his head and shoulders. What do you want now? Another head? Another suicide? - Listen to me. Do me a favour. Go back. Back to Devadatta. He is your husband- the father of this child. Devadatta and Padmini! Devadatta and Padmini! A pair coupled with the holy fire as the witness. I have no place there, no peace, no salvation- So go. I beg you. Go. (125)

Let's see how in the following speech music and thought merge together simply by interchanging the words and alliteration of different phonemes.

BHAGWATA: (sings) Like cock in a pit

We dance -he and I...

Foot woven with foot

Eye soldered to eye.

He knows and I know

All there's to be known

The witch's burning thirst

burns for blood alone.

Hence this frozen smile,

Which cracks and drips to earth,

and claw-knives, digging flesh

for piecemeal death.

The rishi who said 'knowledge gives rise to

Forgiveness' had no knowledge of death. (130)

The repetition of 'foot', 'eye' and 'then'; 'knows-know-known' in the first few lines and then 'knowledge' brings out the urge of Padmini to be one with Kapila through senses. The nasal phoneme /n/ provides

music but also sounds sinister. The alliteration by plosive velar /k/ and in the middle line /d/ (drip, digging and death) suggests discomfort, noise, conflict and short action.

Hayavadana is also replete with use of the *pada-pūrvārddha-vakratā* (lexical obliquity). The very opening scene of the play is a beautiful example of *paryāya-vakratā* (Obliquity of synonym) a sub-variety of *pada-pūrvārddha-vakratā* (lexical obliquity). The play starts with the worship of Lord Ganesha- a deity representing a perfect blend of three different worlds of experience- the divine, the human and the animal- the destroyer of incompleteness. Here the expression is filled with the pervasiveness of the deity through use of synonyms.

O Elephant headed Herambha whose
 Flag is victory and shines like a thousand
 Suns, O Husband of Riddhi and Siddhi, seated
 On a mouse and decorated with a snake.
 O Single tusked destroyer of incompleteness,
 We pay homage to you and start our play. (73)

Through the use of another sub-variety, *upacāra vakrata* (obliquity of transference) Karnad brings the stated and implied, though far removed from each other on the same level, thus making the charm and beauty of expression worth noting. Padmini speech on her visit to forest to meet Kapila pulsates with life as if Nature is sharing her mood with her. The 'forest', the 'star', the 'sun' all seems to unravel the feelings of Padmini.

PADMINI: My poor child, you haven't yet seen the

witching fair of the dark forest, have you? Let's go and see it. How can I describe it to you? There is so much. Long before the sun rises, the shadows of twigs draw alpanas on the floor. The stars raise arati and go. Then the day dawns and the fun begins. The circus in the tree-tops and the cock fights in a shower of feathers. And the dances! The tiger-dance, the peacock-dance, and the dance of the sun's little feet with silver anklets on the river. In the heart of the forest stands the stately chariot of the shield-bearer. It's made of pure gold – rows of birds pull it down the street, the rows of flames of forest salute it with torches. Then the night comes, our poor child is tired – so we blow gently and out goes the moon....Right outside the fair, watching it from distance, stands the tree of Fortunate Lady. It's an old tree, a close friend of ours.(121)

Karnad also goes on to apply *pada-parārdha-vakratā* (grammatical obliquity) in order to beautify the poetic expression. His use of *kāla-vaicitraya-vakratā* (obliquity of tense) a sub variety of *pada-parārdha-vakratā* (grammatical obliquity) takes the reader into the past thereby satisfying a craving for strange and uncommon.

BHAGAVATA: Way back in the ages, when king Vikrama was ruling the

World, shining in the glory like the earth's challenge to the sun, he was asked the same question by the demon Vetala. And the king offered a solution without, as if it were, batting an eyelid. But will his rational, logical answer backed by the Sacred Texts appeal to

our audience? (110)

In the above stanza, Bhagwata the Sutradhar in the play is trying to solve the present problem by going into the past experience. Padmini out of excitement has mixed up heads of Devadatta and Kapila and now the question before all is that that the husband of Padmini is.

The beauty and the charm of *Hayavadana* also lay on the use of *kāraka-vakratā* (Obliquity of case) as in the following stanza, the idea that Padmini has no regret in shifting her concern towards Kapila is revealed through Female chorus. The chorus is justification of her action; each breast has to have a head on it, each eye to have a pupil and each arm has a side to it than why not Padmini have her natural urge fulfilled.

FEMALE CHORUS: (sings) A head for each breast.

A pupil for each eye. A side for each arm.
I have neither regret nor shame.
The blood pours into the earth and
a song branches out in the sky. (82)

In order to make his work striking Karnad employs *sāmkhyā-vakratā* (obliquity of number) where he transposes the numbers changing singular numbers into plural numbers and vice-versa.

Two friends there were
One mind, one heart. (74)

BHAGAVATA: Like cocks in a pit.

We dance- he and I...
 Foot woven with foot
 Eye soldered to eye.
 He knows and I know
 All there's to be known. (130)

The striking ness of *Hayavadana* also relies on the expression of some strong feeling or emotion as merely an exclamatory sound. This sound may not have any meaning but contribute a lot to expression. This sub variety is *nipāta-vakratā* (obliquity of particle) and can be exemplified as follows; Karnad has made use of this sub variety to evoke the emotion of joy, melancholy, wonder and mystery.

DEVADATTA: Mixed up heads!

KAPILA: Heads mixed up!

DEVADATTA: Exchanged heads!

KAPILA: Heads exchanged!

DEVADATTA: How fantastic! All these years we were only friends...

KAPILA: Now we are blood- relation!
 (laughing) What a gift! (104)

Karnad makes use of mythology of his plays and the use of supernatural elements, gods, deities, demons, celestial beings and sometimes a man caught between them can also be seen. In discussion with Girish Karnad, Moutushi Chakravartee says, 'the implication of Super-human qualities to the human beings is in consonance with the folk tale and for mythic pattern exaggeration, animals endowed with human virtues, supernaturalism and all a part of mythic milieu.'²

The play *Hayavadana* and *Naga-mandala* as pointed by A.

gamohana Chari are written by Karnad, 'not as a matter of self purification alone, but as a therapeutic device also. In the play he is seized with the theme of incompleteness as he makes it explicit. He seeks to exorcise himself of this demon of incompleteness by dramatizing the predicament of the class to which he belongs.'³

In order to achieve his purpose the author in *Hayavadana*, has made use of supernatural beings, as Hayavadana- a horseman- born of the union of the a Gandharva and Karnataka princesses, which supports the main plot of the play. The Goddess Kali, primordial deity is also referred to- who favours Padmini with blessing of life of two friends. The use of folk convention and motif in the play brings out several layers of meanings, as man's quest for his origin, life versus death, man's struggle for completeness etc.

Karnad overwhelmed by the zest of creation produces a work which is striking and charming. This very charm, according to Kuntaka is nothing but *prakarna-vakratā* (episodic obliquity). Filled with frenzy of creation, the author creates various emotional states in the play. This use of *bhāvapurṇa-stiti-vakratā* (obliquity of emotional state) a sub variety of *prakarna vakratā* (episodic obliquity) can be seen in *Hayavadana* when Devadatta cuts off his head in the temple of Kali and Kapila reaches there. On seeing the body of his friend an emotional state is created.

KAPILA: You've cut off your head! You've cut off your head! Oh my dear friend, my brother, what have you done? Were you so angry with me? Did you feel such contempt for me-such abhorrence? And in your anger you forgot

that I was ready to die for you? If you would asked me to jump into the fire, I would have done it. If you would have asked me to leave the country, I would have done it. If you would have asked me to go and drown in a river I would have accepted it. Did you despise me so much that you couldn't even ask me that? (100)

The same meaning in various episodes of *Hayavadana* though repeated again and again is embellished with new ornament each time, and thus they produce a striking beauty. According to Kuntaka this is possible through the use of *viśiṣṭa-prakarṇa-vakratā* (obliquity of particular events and episodes). Making use of this sub variety, Karnad employs allusions to present glorious image to heighten the main story of composition. These amuse the reader by a sublime kind of entertainment and relax his mind by frequently disengaging him from too painful an attention to the principal subject and by leading him into agreeable images.

Another sub variety which Karnad has used in *Hayavadana* in order to present a dominant emotion and concretize that emotion by all means is *āṅgīrasa-niṣyandanikasa-vakratā* (obliquity of principal rasa). The play bears *karuṇa rasa* as *āṅgīrasa* (principal emotion). In Act I though the dominant emotion is *adbhuta rasa* but in Act II and in the whole play, the pervasive emotion is *karuṇa rasa*.

Padmini who by mistake interchange the head of her husband and his friend Kapila, is in the state of predicament. In choosing the man with Devadatta's head, she was glad to have the better of the

two. But her joy gradually fades as Devadatta regains his shape back to original. She cannot live with both of them as according to the norm of the society and cannot do the other way also. Ultimately the two men die fighting with each other and Padmini commits sati. This decision in the play contributes to the delineation of principal emotion. And finally, the *rasa* is consummated by Padmini's predicament and decision to commit sati.

Another significant sub variety of *prakarna-vakratā* (obliquity of particular events and episodes) used by Karnad in *Hayavadana* is *apradhāna- prasaṅga- vakratā* (obliquity of secondary episode). He inducts an event within the episode for the sake of achieving the primary aim. The introduction of such episode is not merely ornamental; it is employed intent ally to attain the main purpose of the composition.

The central story's adoption follows the plotting of the *The Transposed Heads*. A young Brahmin falls in love with a beautiful girl and his blacksmith friend agrees to act as a go between for the couple. They subsequently marry. But later during a stop over on a cart journey, the Brahmin youth offers his head to Goddess Kali and out of loyalty and fearing that he might be blamed for the act, follows sacrifice suit. On finding the two dead the girl is prevented from her own suicide by intervention of the Goddess who grants the boon of resurrection, only for the girl to reattach the heads to the wrong bodies. The question as to who is her husband is resolved by a hermit, that the man with the head of Brahmin is her husband. Now the girl seems to have the best of both the worlds; since Brahmin's mind is complimented by the blacksmith's physical strength, which she longed for. But gradually the reversal of bodies to their original form takes place. And the girl

dreaming of blacksmith, together with her child, sets off for the forest where he had taken refuge, followed by her husband. The story ends in bloodshed as the two friends agree to fight to death and the girl in order to protect her son from social disgrace commits *sati*.

The centrality of the philosophical problem posed by the search of completeness is reinforced by *Hayavadana* through the framing of main action of the play which follows the above outline and a secondary episode which presents a horseman hero, Hayavadana- the product of the union between the princesses of Karnataka and gandharva cursed to a horse's form. His quest for completeness is fulfilled at the end of the play, again through the divine intervention. He becomes a complete horse. The secondary episode of *Hayavadana* becomes the integral part of the story and grips the attention of the reader and enhances the beauty of the story and also reinforces the central theme of the story- the quest for completeness. The androgynous dolls brought from the fair of Ujjain also serve to fulfill partially Bhagwata's function in trying to reveal the suppressed feeling of Padmini for Kapila.

Prabandha- vakratā (compositional obliquity) a combination of all five varieties, can also be felt in *Hayavadana* which lend an aesthetic pleasure to the readers of the play. In order to do away with dreariness the writer alters the determined *rasa* by changing the events. He by ignoring the determined *rasa* makes a provision for another *rasa* thereby making use of *rasāntara-vakratā* (obliquity of changing the *rasa*) a sub variety of *prabandha- vakratā* (compositional obliquity). The play *Hayavadana* is divided into Act 1 and Act 11 and each Act takes up different flow of emotion, nourishing the intended object i.e. predicament of human beings in the world of tangled relationships and their quest for completeness. The first Act consists

of emotions of beauty and wonder. Devadutta is impressed by the beauty of Padmini and his words to express her beauty to Kapila are fine e.g. of *śṛṅgārārāsa*:

DEVADUTTA (slowly) how can I describe her,
Kapila? Her forelocks

Rival the bees, her face are.... The Shyama
Nayika- born of Kalidasa's magic
description- as Vatsyayana had dreamt her.
Kapila in one appearance, she became my
guru in the poetry of love. Do you think she
would ever assent to becoming my disciple in
love itself? (85)

Devadutta's love for Padmini makes him jealous after their marriage. The way Padmini looks at Kapila when he is climbing the tree, 'like a celestial Being reborn as a hunter' (96) Devadatta couldn't help being jealous.

DEVADUTTA: (aside) no woman could resist him-
and what does it

Matter that she's married? What a fool I've
been. All these days I only saw pleading in
his eyes stretching out its arms, begging for a
favour. But never looked in her eyes. And
when I did- took the white of her eyes for
their real depth. Only now - I see the depths-
now I see the flame leaping up from those
depths. Now! So late! Don't turn away now,
Devadatta, look at her. Look at those yellow,

purple flames. Look how she is pouring her soul in his mould. Look! Let your guts burn out- let your lungs turn to ash- but don't turn away. Look- and don't scream. Strangle your agony. But look deep in these eyes- look until those peacock flames burn out the blindness in you. Don't be a coward. (96)

Karnad revered aesthetic beauty in a work is best proved by his choice of *kathā-viccheda vakratā* (obliquity of intended end) a sub variety of *prabandha vakratā* (compositional obliquity). As a dexterous writer, in order to attain the excellence of another event, he uses this device. He dissects the natural development of the story and achieves his intended end in the middle of the story. The play *Hayavadana* as Karnad himself says is inspired by Thomas Mann's 'The Transposed Heads.' In the source story the problem seems to solve as the heads of two men are interchanged but in Karnad's *Hayavadana* this interchanging of heads of Devadatta and Kapila becomes the climax of the story. The man with Devadatta's body claim Padmini to be his wife as his hand took the vows of the marriage with Padmini whereas the man with Devadatta's head claim her as his wife as according to shastras the head resigns supreme. Padmini is left in predicament. Bhagwata, the protagonist puts forth a question,

'What? What? Indeed is the solution to this problem?' (110) Karnad by catching hold of the story in the middle and thereby raising a question of completeness and human identity in the world of tangled relationship, has achieved his aim very effectively.

The title of the work reflects the soul of work, the object of

emphasis by the author and thus it should be striking. *Hayavadana* – the title of the play is not only for ceremonial purpose but carries much more. This skill of naming a work suitably is an art called *nāmakaraṇa-vakratā* (obliquity of name) and Karnad seems to be well aware of it. *Hayavadana* as the name suggests is about a horseman- a being with horse head and man's body in search of completeness. Though the main plot of the story deals with Devadatta, Kapila and Padmini and their urge for completeness but *Hayavadana* is undergoing same agony. To attain perfection they were leaving no stone unturned. *Hayavadana* has been roaming from one place to another. In Karnad's words

'the play *Hayavadana*, meaning, a horse headed man, is named after this character. The story of this horse-headed man, who wanted to shed the horses head and become human, provides the outer panel – as in a mural- within which the tale of two friends is framed. *Hayavadana*, too goes to the same Goddess Kali and wins a boon from her that he should become complete. Logic takes over. The head is the person: *Hayavadana* becomes a complete horse. The central logic of the play remains intact, while its basic premise is denied.' ⁴

According to *ācāryā* Kuntaka, the whole work may be oblique, with new meaning. In his view when a skillful writer takes up an identical theme or subject-matter, and creates a different literary works on it, each of the work will process infinite individual beauty. The reason being that each writer has his view and meaning to treat the subject and this individuality gives the work entirely a new look.

Thus this sub-variety of *prabandha-vakratā* (Obliquity of composition) is born out of the inborn and the real self and the mind of the writer.

Notes and References

- ¹ Girish Karnad. *Three Plays: Naga-Mandala, Hayavadana, Tughlaq* (Delhi: OUP, 1994). 78. (Hereafter the textual citation will be in the text of the paper).
- ² Girish Karnad spoke at the Meet the Author Programme, organized by the Sahitya Akademi and India International Centre, on 16th Nov, 1988).
- ³ Author's Introduction to Girish Karnad's *Three Plays*. (Delhi: OUP, 1994).
- ⁴ Girish Karnad's Introduction to *Hayavadana* in *Three Plays: Naga-mandala, Hayavadana, Tughlaq* (New Delhi: Oxford University Press, 2000)

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Bhumida Sharma

Application of *Aucitya Siddhānta* (Theory of Propriety) to The Fiction of Margaret Atwood

The term, "*aucitya*" is derived from the word '*ucit*' meaning proper or appropriate. *Aucitya* is fair, blissful and ecstatic; it is the sense of the best and the noblest. It is harmony; similar to *anekānta* Principle. This principle states that a balanced view takes into account as many aspects as possible. Through *anekānta*, we consider the existence of opposites as facts. A *Sanskrit* scholar Raghvan has defined *aucitya* as "the proper placing of things in such a manner as to suit *rasa* and avoiding of things not suitable for the artistic expression." The concept of propriety claims that in all aspects of literary composition, there is the possibility of a perfect, the most appropriate choice of ideas, subject, words and devices. Although the word '*aucitya*' as a term and the emphasis upon it as the life of a literary work is of the recent origin, the question of propriety has always remained a major concern as well as criterion of every literary mind since times immemorial. This appropriateness is demanded as well as expected both in the social and literary sense because literature should not militate against the social conscience, the traditional cultural temperament of the people and secondly a work of art gives pleasure

and charm only when properly harmonized.

Ācārya Kṣemendra, the celebrated proponent of *aucitya*, composed a full length treatise *Aucitya vicāra-carcā* to elucidate and expand the concept of propriety, evidently endeavoring to elevate it to the status of a distinct theory of poetry. He defines *aucitya* as "the condition of being appropriate or fit, the state of being proper, when one thing befits another or when things suit each other well and match perfectly." Defining *aucitya*, *Kṣemendra* mentions twenty seven places in which propriety should be present. He says, "Propriety, which is the very life of poetry, should necessarily exist in the word, sentence, meaning of the composition, merits, figures of speech, flavour, verb, syntax, gender, number, adjective, prefix, participle, tense, country, surroundings, essence, force, nature intuition, stage, thought, nomenclature genius, benediction and others limbs of poetry." All these proprieties may be divided into five major parts:

Bhāṣā aucitya (Propriety of language i.e. dictional aspect)

Guṇa, alamkāra, rasa aucitya (Propriety of excellence, poetic figure and sentiment i.e. aesthetic aspect)

Vyākaraṇa aucitya (Propriety of grammar i.e. grammatical aspect)

Saṁskṛti aucitya (Propriety of culture i.e. cultural aspect)

Pratibhā aucitya (Propriety of creative genius i.e. creative aspect)

The present study attempts at analyzing Margaret Atwood's *Surfacing* in the light of *aucitya siddhānta* (theory of propriety), keeping in mind these five proprieties, as propounded by *Ācārya Kṣemendra*.

Let us begin with the *bhāṣā aucitya* (propriety of language) how it takes place in Margaret Atwood. The protagonist of *Surfacing* recalls; "A lady or a mother either was safe: and it wasn't a lie, I did want to be those things." This statement exemplifies the *bhāṣā aucitya* (propriety of language). Here *bhāṣā aucitya* (propriety of language) lies in Atwood's choice of words 'safe' and 'want'. In a very simple manner, using very ordinary language, Atwood has bared the psyche of a woman. Every woman desires to remain safe and confirm to what Betty Freiden refers to as 'the feminine mystique'. For Atwood's male characters, woman is just a body; he has nothing to do with her feelings and emotions. She is just a mechanical object. David would like the housewives to learn just; "... how to switch on the T.V and switch off their heads.... that's all they need to know." (129)

The language very aptly brings forth the typical male psyche. Women are or they should be confined to watching T.V only; an activity that blocks your mind and involves you to the extent that you don't think anything at all. Here the idea of treating woman quite goes with the world where woman is just a thing. So besides *padaucitya* (propriety of word and phrase), *prabandhārtha aucitya* (propriety of meaning in narrative) is also discernible here.

Atwood's heroines show the traces of identity. The protagonist refuses and disapproves of being used as a mere object for the thoughtless pleasures of others; "Joe is sitting besides me chewing gum and holding my hand, they both pass time." (8) By equating chewing gum with holding of hands, the sensitivity as well as the feeling of revolt in her mind is appropriately conveyed. For her, holding hands, an act full of warmth and concern, has no importance now. She is aware of her status and is ready to pay back in the same manner.

Initially Atwood's protagonists take their male counterparts at face value but soon become preoccupied with discovering "what lay hidden under the surface, under the other surfaces" and realize "that secret identity which inspite of her many guesses and attempts and half successes she was aware she had still not uncovered." (*The Edible Woman*) Her woman has now entered the gate of discovery where she can easily see; "He didn't love me, it was an idea of himself he loved and wanted someone to join him, anyone would do, I didn't matter so I didn't have to care." (130-131)

This shows hoe propriety of language lies in frankly and to some extent bluntly conveyed expression., Atwood conveys in very simple words, the agony behind a woman's psyche. Propriety further lies in how Atwood's language goes with her characters. Paul, an old man, lives on a remote island and seems to be loyal to his own culture. He does not speak Standard English; his colloquial English in quite in keeping with his personality. He wrote to the protagonist: "Your father is gone, nobody can't find him." When the protagonist reaches the Island and asks him about her father, he tells her, "He is just gone..... I go there one day to see him.his car is there, with me." (29) Here his language quite befitting to her character has propriety of language. After her moment of realization, the protagonist says; "This above all, to refuse to be a victim. Unless I can do that I can do nothing. I have to recant, to give up the old belief that I am powerless and because of it nothing I can do will ever hurt anybody. A lie which was always more disastrous than the truth would have been withdrawing is no longer possible and the alternative is death." (P222)

The above quote is an apt example of *gunaucitya* (propriety of excellence). In a very simple and spontaneous manner, Atwood

has depicted a woman's realization of being powerless, her traces of revolt, her willingness to act and also the emotional trauma she has been going through all the time. Language is not mere juxtaposition of words; they must exist in compatibility, completeness and proximity and this distinctiveness of Atwood brings forth the propriety of excellence in her fiction.

Language, sheer prose can never be adequate for the vivid description of intense feelings, becomes lovely with the use of figures of speech. In *Surfacing*, Atwood's use of similes and metaphors is quite indicative of the poetic, imaginative mind and shows her ingenuity in the use of language. For example:

"...An unborn baby has its eyes open and can look out through the walls of the mother's stomach, like a frog in a jar." (353)

"The machine is like a camera that could steal not only your soul but your body also." (136)

Now the above similes, with their freshness and compelling originality, brings not only charm and novelty but also enables her to express herself more specifically, more meaningfully, more artistically than would have been possible otherwise. Thus we can say Atwood has *alamkāraucitya* (propriety of figures of speech).

In *Surfacing*, Atwood's portrayal of the heroine is such that she becomes a metaphor for the landscape or the vice-versa. Her tragedy and that of the landscape mirror each other and reflect each other. What men do to woman, they do to Nature as well. All power is used to destroy the innocent. About Americans, the protagonist says: "If you look like them and talk like them, then you are them." The

idea of their common destiny, in the hands of men and Americans, marked by a note of sublimity and absence of harsh sounds brings *alamkāraucitya* (propriety of figures of speech).

In fact, *Surfacing* is replete with irony that results in *Alamkāraucitya*. The irony starts from the very beginning. The narrator is shown to be on a journey with her friends who she hardly knows. By occupation, she is an illustrator of children's books; a work that involves warmth and attachment. At one point of time, she says; "my friends' pasts are vague to me and to each other also, any one of us could have amnesia for years and others wouldn't notice." (30) Irony lies in the fact that a person dealing with children is alienated from those whom she calls her 'friends'. Here beauty lies in the fusion of the image and satire and brings propriety.

In *Surfacing*, the lover asks the heroine, whether she loves him or not. She searches frantically for words;

"I want to...I do in a way." "I did want to, but it was like thinking God should exist and not being able to believe." (106) Here beauty lays in the obvious paradox that woman who can express love in multifarious forms, she is lacking language. It shows a woman's inability to communicate. She can't express herself in man's language and where is her language?

Rasa or sentiment is the soul of a composition and in its appropriate use and unhampered flow lies in writer's greatness and success. Undoubtedly, *Surfacing* has *rasaucitya* (propriety of sentiment). The novel is replete with *karuṇa rasa*. We experience ourselves being transported to a woman's world of agony when the

protagonist shares her views on divorce: "Divorce is like an amputation; you survive but there is less of you." (47) In a very appropriate manner, Atwood brings out *karuṇa rasa* here. Even an imaginary divorce has a crippling effect on the protagonist's psyche. A woman's divided self, her hurt, her feeling of being 'half' is very aptly conveyed with a natural flow of *karuṇa rasa*. We move on with the protagonist in her journey of suffering when for the peaceful existence of her so-called husband, she was supposed to go for an abortion. It tears her to pieces and a mother cries out:

"That was wrong. I never saw it. They scrapped it into a bucket and threw it wherever they threw them, it was traveling through the sewers by the time I woke up, back to the sea, I stretched my hand upto it and it vanished." (163)

Abortion more than physical is a psychological hurt. Its only the mother who feels herself 'emptied'. Both *vātsalya* and *karuṇa rasas* are intermingled here bringing charm to the expression. In *Surfacing*, the protagonist says: "He said he loved me, the magic word it was supposed to make everything light up, I'll never trust that word again." (51) Here Atwood has brought both *śṛṅgār* and *karuṇa rasa*, while conveying a woman's ideal notion of love, Atwood also brings forth the pain of a hurt woman. She is never going to trust the word 'love', a word around which a woman's whole existence revolves. With her 'disjointed', 'fragmented', 'shattered' half self, the crisis brewing within her is to be 'whole' again.

Atwood's fiction has *vyākaraṇa aucitya* (propriety of grammar) which can be seen in her apt use of verbs, syntax,

adjectives, pronouns and tense. Atwood uses the verbs 'realize', 'remember', 'understand', 'believe', 'expected', 'think', 'decide' when the protagonist is in mood to brood, to ponder, to philosophize. Now when most of the activity is at mental level, Atwood very rightly uses words which denote mental activity. Being a conscious writer, Atwood uses words very minutely. The protagonist is shown trying to avoid feelings and emotions but in reality is not exempt from feelings and we get this only from her selection of verbs: 'crying', 'waiting', 'hugs', 'love', 'smile', 'hate' etc. The protagonist has to discover her real self and for that it is very essential for her to perceive what is wrong with her present self. Atwood very aptly uses verbs of perception here like 'see', 'feel', 'hear', 'notice', 'observe', 'look' etc. So its in Atwood's choice of appropriate verbs that her fiction excels in, and makes the sense clear to us.

At the grammatical level, propriety of syntax is also discernible. Atwood's prose contains very lengthy as well as just one word sentences. In lengthy sentences, the complexity of syntax very appropriately indicates the complexity of the intense inner experience the protagonist is undergoing. At times, her thoughts seem running ahead of words. Conjunctions like 'and', 'but', 'or' form an integral part of her style and help her achieve cohesion.

Atwood in *Surfacing* has propriety of tense. In *Surfacing*, Atwood keeps on shifting the tense-from present to past and vice-versa. When she uses present tense, it very aptly conveys the immediacy of the experience and gives the reader a feeling that he/she is traveling with the narrator. The moment the protagonist is recalling her past, Atwood shifts to the past tense, very appropriately giving expression to her depressed, disjointed and disintegrated self. Later on, when

she seems to have come out of her past and is willing to confront the reality of present, Atwood shifts to the present tense. This use as well as shift of tenses brings propriety of tense. Atwood's work has *kāvya-pratibhā-aucitya* (propriety of creative genius) also. Herself being a woman, she expresses a woman's wants, emotions, conflicts and dichotomies, which is definitely mesmerizing. She attributes almost all the diverse feminine qualities to her female characters- sensitivity, jealousy, delicacy, cunningness and innocence at the same time thus making them appear 'real'. Not only woman characters, her men too are portrayed in a very natural manner and appear before us in flesh and blood. We can easily relate to them. Propriety further lies in the fact that though Atwood talks about such social, insightful issue yet there is no traces of propaganda anywhere. A woman, above all a human being, she attempts to speak even for earth and water, plants and animals- for all that is alive. Here lies her (*svabhāva aucitya*) propriety of nature. This propriety is further shown in her depiction of Canada. Her ease of total acceptance from right inside the culture and the feeling of everything being 'real' brings forth *deśa-aucitya* (propriety of place)

Surfacing is also impregnated with *nāmaucitya* (propriety of title). A swimmer surfaces so that air, not water fills the lungs. Surfacing is an apt metaphor for rebirth, awakening and return. Just as we can not come up without first diving down, most of the novel is concerned with downward movement. The narrator dives into human history, into her personal past and into her own psyche. From concealed depths of self, from a level of feeling beyond the reach of words and reasons, from a place the world calls madness- the woman emerges with a new vision of herself and of her powers as a human being. This *nāmaucitya* is further discernible in Atwood's having an unnamed

protagonist in *Surfacing*. Our name is our identity. By depriving the protagonist of her name, Atwood has made a woman's status in society very clear. She is a daughter, a wife, a mother but not an individual with her own identity. By having a nameless protagonist, Atwood has gone beyond the destiny of just one woman, her own creation; the work attains universality.

Thus we see that in her fiction, Margaret Atwood invites us to experience the predicament of an individual by encountering *bhāṣā aucitya* (Propriety of language i.e. dictional aspect), *guṇa, alaṃkāra, rasa aucitya* (Propriety of excellence, poetic figure and sentiment i.e. aesthetic aspect), *vyākaraṇa aucitya* (Propriety of grammar i.e. grammatical aspect), *saṃskṛti aucitya* (Propriety of culture i.e. cultural aspect), *pratibhā aucitya* (Propriety of creative genius i.e. creative aspect). She also invites us to experience *karuṇa rasa* by submitting our sensibility to the sensuous, palpable structure built with the help of *aucitya* (propriety). Margaret Atwood by employing various kinds of *aucitya* (propriety) arouses our consciousness for women and tells us that they are to be cared for in a special way. In a word, by analyzing a Canadian work in the light of the Indian concept of propriety, the work appears in a new light.

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Mukesh Kumar Gupta

Alamkāra in Indian Poetics

Etymologically, the word, '*alamkāra*' which comes from the *Ṛga-veda* has two components : *alaṁ* + *kṛ*. It is born in two ways: '*alamkāraoti alamkārah*' i.e. anything that embellishes is '*alamkāra*' and *alamakṛyetayanenetyalamakāra* i.e. a thing by which an article is embellished is called '*alamkāra*'. Thus the word '*alamkāra*' literally means ornament or embellishment. In a restricted sense, the word, '*alamkāra*' also means 'the figure of speech', such as simile, metaphor, hyperbole, and so on. In *kāvya* (poetry) *alamkāras* are not its essential or common qualities but its beautifiers or the decorators or the adorners. Rājaśekhara, a critic of the 10th century C.E. speaks of *alamkāra* as the seventh *Vedāṅga*, as an addition to the well-known six auxiliaries. It includes different *siddhāntas* (theories) which deal with different theoretical and practical aspects of poetic process, focusing upon the uniqueness of poetic utterances.

From very early times, the question has been engaging the attention of critics as to what constitutes poetry and distinguishes it from the rest of utterances such as the *Vedās*, the *Purāṇas* or the *Śāstras*. Vāmana, the author of *Kāvyaalamkārasūtra* of the early

century C.E. says that poem is distinguishable on account of its *alamkāra*, which, in a broader sense means "beauty". Mammata (11th century C.E.) points out that in the Vedās it is *śabda* (the word or sound) which is important while in the Purāṇas it is *artha* (meaning) which is important. But in poetry both the word and the meaning are equally important.

Ācārya Bhāmaha is the earliest exponent of *alamkāra* school, although he is not the originator as Ācārya Bharata has already talked of four *alamkāras* in *Nāṭya-śāstra*. According to Bhāmaha, *alamkāra* is the most essential element of poetry and it consists in the striking manner of putting a striking idea in a equally striking words. To him *alamkāras* (poetic figures) are as necessary factors in the creation of poetry's beauty as ornaments are contributory to the charm of the lovely face of a young damsel. His poetry should be possessed of some charm created by the figures of speech. The major portion of Bhāmaha's *Kāvyaśloka* (c. 6c AD) treatise includes thirty-nine *alamkāras*.

Daṇḍin has defined *alamkāra*, as attributes, which conduce to creation of poetry's lustre. He includes *guṇas* also in his concept of *alamkāras*. In his *Kāvyaadarśa* (6c AD) the number of *alamkāras*, counted, are thirty-five. Udbhaṭa, the renowned commentator of Bhāmaha's treatise, is the next luminary of *alamkāras* whose number has swelled to forty-one classified into four heads in his *Kāvyaśloka-sār-saṃgrah* (8c AD). Rudrata has broadly divided them into two categories: *śabdālamkāras* (verbal figures) and *arthālamkāra* (semantic figures). *śabdālamkāras* (verbal figures) are subdivided into five broad heads: *vakrokti* (oblique expression), *śleṣa* (paronomasia), *citra* (imagery),

anuprāsa (alliteration), *yamaka* (repetition of sounds with different meanings). *Arthālaṃkāras* (semantic figures) are subdivided into four broad heads: *vāstava* (realism), *aupamya* (comparison), *atiśyokti* (exaggeration) and *śleṣa* (coalescence). In all, Rudrata gives twenty-five *alaṃkāras* in his *Kāvyaālaṃkāra* (9c AD). Ācārya Vāman, the proponent of the *rīti siddhānta* (theory of style), deserves special attention as regards his attitude to the *Alaṃkāras Siddhānta*. In his *Kāvyaālaṃkāra sūtra* (9c AD), he holds that poetry is entertainable because of *alaṃkāras* ("kāvyamgrāhyamalaṃakṛat") and like Daṇḍin includes *guṇas* in his concept of *alaṃkāras*. He counts forty-one *alaṃkāras*. With the emergence of the *dhvani siddhānta*, the *alaṃkāras* along with *guṇas* were given a subservient status, considering them to be merely external factors of poetic fascination. He holds in *Dhvanyāloka* (9c AD): "*Alaṃkāras* are those elements which, depending upon word and meaning, minister to the generation of poetic charm, being external embellishments; the central element is *dhvani* which is the "soul of poetry". Rājaśekhara in his *Kāvyaamīmāṃsā* (10c AD), Ācārya Kuntaka in *Vakroktijīvitam* (11cAD) and Ācārya Kṣemendra in *Aucityavicāracracā* (11cAD) did not pay attention directly to *alaṃkāras*. He, in an indirect fashion, rehabilitated the *alaṃkāra siddhānta* (theory of figures) in a different garb. Bhoj in his *Saraswati Kanthābharana* and *śṛṅgāraprakāśa* (11c AD), he gives twenty-four *alaṃkāras* and classifies them into *śabdālaṃkāras*, *arthālaṃkāras* and *ubhayalaṃkāras*. Mammata's *Kāvyaaprakāśa* (12c AD) secures an important place in the history of Indian Sanskrit Poetics. He accepts sixty-eight *alaṃkāras*. Now we come to Ruṣyaḥ, an adherent of the *alaṃkāra siddhānta*. He is the second ācārya to write exclusively on *alaṃkāra*. He has described six *śabdālaṃkāras*.

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and seventy-five *arthālamkāras* in his *Alamkārasarvasva* (12c AD) which have five new *alamkāras*. After Ruyyaka's *Alamkārasarvasva*, we have Vāgabhata who counted thirty-five *alamkāras* in *Vāgabhatālamkāra*, (12c AD), Narendra Prabhasuri who counted seventy-nine in *Alamkāra Mahodadhi* (13c AD) and Jayadeva Suri includes fifty-five in *Kāvyaālamakārasāra*. All these *ācāryas* do not add any new *alamkāras*. In the 13th c Sobhakar Misra wrote *Alamkāra Ratnākara* in which he has given six *śabdālamkāras* and hundred *arthālamkāras*. Hemacandra has six *śabdālamkāras* and twenty-nine *arthālamkāras* in *Āvyaanuśāsana* (12c AD), Jayadeva three *śabdālamkāras* and hundred *arthālamkāras* in *Candraloka* (12c-13c AD), Viśwanāth six *śabdālamkāras* and seventy-two *arthālamkāras* in *Sāhityadarpaṇa* (13c-14c AD), Keśavamiśra fourteen *śabdālamkāras* only in *Alamkāraśekhara* (16c AD). Appyadikicta described a number of *alamkāras* in his *Citramīmāṃsā* and *Alayānanda* (17c AD) and has given seventeen new *alamkāras*. Similarly Paṇḍitarāja Jagannātha, seventy *alamkāras* in *Paṇḍitarāja Jagannātha* (1641c AD- 1650c AD). Even after Paṇḍitarāja Jagannātha there were a number of Sanskrit *ācāryas* who continued writing about *alamkāras*. The last important *ācārya* of writing about *alamkāras* is *ācārya Viśveśwar* who described *alamkāras* and gave two new *alamkāras* in his *Alamkāra Pradeep* and *Alamkāra Prastubh* (18c AD).

Thus the *alamkāras* have been described and analyzed minutely in the two thousand year old history of Sanskrit poetics. From *ācārya Bharata* onward the number of *alamkāras* has gone from four to one hundred-twenty-five. It is remarkable to note that one of the *alamkāras* have been divided into hundreds of sub-

kinds.

Alamakāras have been classified on the basis of *śabdaparivṛtisaha* and *śabdaparivṛtyasaha*. According to this classification, the *alamakāras* fall into three categories: *śabdālamkāras*, *arthālamkāras* and *ubhayālamkāra*. When a figure appears with a particular word and disappears with it, we have an example of *śabdālamkāras*. It is worthwhile to note here that this feature does not take place in the case of *arthālamkāras* and *ubhayālamkāra*. These three kinds of *alamakāra* can be further classified in the following ways:

- i) *Śabdālamkāras* (Figures based on words)
- ii) *Śadrśayamūlakalamakāras* (Figures based on similarity)
- iii) *Virodhagarbhalamakāras* (Figures based on difference)
- iv) *Nyayamūlakalamakāras* (Figures based on logic)
- v) *Śraṁkhalāmūlakalamakāras* (Figures based on chain)
- vi) *Gūhārthadṛṣṭimūlakalamakāras* (Figures based on inference of hidden meaning)
- vii) *Vargikaraṇ-bahirgata alamakāras* (Admixtures of Figures)
- viii) *Ubhayālamkāra* (Hybrid figures)

I - *Śabdālamkāras* (Figures based on words or verbal figures):

If a figure is present when a particular word is present and disappears with it, it is a *Śabdālamkāra* (verbal figures) and the same is not the case with *arthālamkāra* (semantic figures) and *ubhayālamkāra*. (hybrid figures) *śabdālamkāra* (verbal figures) are of eight types: *anuprās* (alliteration), *yamak* (chime), *śleṣa* (paronomasia), *vakrokti* (oblique expression), *punaruktavadābhāsa* (epanadiplosis), *vipsā*, *punaruktiprakaśa*, *bhāśāsama* and *citrā*. Let us see further classification of some of them:

i) *Anuprāsa* (alliteration): It is classified under the following heads:

Chekānuprāsa: Similar or identical consonants are repeated at varying intervals,

ii) *Vṛttyānuprāsa*: Similar or identical consonants are repeated without interval,

iii) *śṛutānyuprāsa*: The consonants of a particular place of articulation (bilabial, dental etc.) are repeated,

iv) *Antyānuprāsa*: Similar or identical consonants are repeated at the end of the lines to make make musical effect in tune with meaning,

v) *Lātānuprāsa*: a word is repeated impregnated with a little different sense.

2) *Yamak* (Chime or rhyme): The words of similar sounds with different meaning, perspicuous and pleasing to the ear, and endowed with decorum, are employed.

3) *Śleṣa* (Paronomasia) The figure creates poetic brilliance by the use of a word having more than one meaning. It is of two kinds: *sabhaṃga śleṣa* and *abhaṃga śleṣa*.

i): *Sabhaṃga śleṣa* is there where the word has two senses and the second sense is arrived at by splitting the word.

ii) *Abhaṃga śleṣa* is there where the word has two senses and the word need not to be split to arrive at the second sense.

II-Śadrśūyamūlakalamākāras (Figures based on similarity) :

This includes the following figures of speech: *upamā* (simile), *ananvaya*, *pameyopama*, *smarana* (epanorthosis), *rupaka* (metaphor), *pariṇāma*, *sasandeha* (poetic doubt), *bhrāntimān*, *ullekha*, *apahnuti* (poetic concealment or denial), *utpreksā*, *atiśyokti* (hyperbole) *Tulyayogitā* (association of equals or denial), *deepak* (illuminator), *prativast upamā*, *drstānta* (poetic analogy), *nidaraṣanā* (illustrative example), *vyatīreka* (special), *sahokti*, *vīnokti*, *samāsokti* (condensed metaphor), *parikar*, *parikarāṅkur*, *aprastutapraṣansa* (praise of the inapposite or indirect praise), *paryāyokti* (periphrasis or paraphrase), *arthāntaranyāsa* (corroboration), *Ākcep* (paralipsis)

- 1) *Upamā* (simile): When a comparison is made between two objects or things, having a certain amount or type of likeness, we have *upamā* (simile). It is comprised of four elements or constituents which are called *upameya* (object compared), *upamāna* (object compared with), *dharma* (attribute) and *vācaka* (indicator).
- 2) *Rūpaka* (metaphor): When a content conveys similarity implicitly, by virtue of an essentially metaphorical usage of words, we have *rūpaka* or metaphor. It is called *rūpaka* because it surrenders its own form in favour of another. Here the similarity is such that it becomes a source of aesthetic charm in respect of poetic content. It is two-fold: i) extended to each individual part and ii) restricted to some aspect. It is held by the wise to be three-fold: i) explicitly stated ii) implied by indicators iii) suggested.

3) *Sasandeha* (poetic doubt): When a feature fancied as something allows room for the rise of other fancies too in such away as to result in aesthetic charm, we have *sasandeha* (poetic doubt).

4) *Apahnuti* (poetic concealment or denial): When, with the object of endowing a unique form to the subject –matter described, its actual nature or form is suppressed or concealed, we have *apahnuti* or poetic concealment.

5) *Utprekṣā*: When the possibility of the *aprasatuta* (absent) usually known as *upamān* (the standard of comparison) is there in the *prastuta* (present) or *upameya* (the subject of description), we have *utprekṣā*. Here the possibility of likeness of both *upamān* and *upameya* is conceded with an element of incertitude. Expressions like “as though” “as if” “as it were” are its indicators. It has been divided into three classes: i) *vastuprekṣā* ii) *hetuprekṣā* iii) *phalotprekṣā*

Vastuprekṣā: When an object or a fact is imagined to be identical with the subject of description, we have *vastuprekṣā*. This can be seen in the following examples from Keats’s *The Eve of St. Agnes*

- i) Blinded alike from sunshine and from rain,
 As though a rose should shut and be a bud again.
- ii) But to her heart her heart was voluble
 Paining with eloquence her balmy sides
 As though a tongueless nigh tingle should swell
 Her throat in vain, and die, heart-stifled in her dell.

In the first example, Madeline, the youthful damsel, 'asleep in the lap of legends old' is the *upameya*. The existence of the bud is visualized in her slumbering aspect. There is the touch of exaggeration. Madeline was a full-blown rose in her wakeful state, but now she is locked in the sweet arms of sleep, She resembles a bud. The actual similitude between the *upamān* and *upameya* is not intended her; neither is there any identification between the two. And the overriding- thing to be noticed is that the comparison relates to a fact or thing or situation.

Similarly in the second example the poet imagines the tongueless nightingale (*aprastuta*) in the helplessness of Madeline (*prastuta*). In this stanza the poet describes the helplessness of Madeline, who as per tradition of keeping fast silently on the eve of St. Agnes (i.e. 21st January) was required to observe complete silence. Although Madeline was compelled to not to utter a syllable, yet her heart was speaking fluently unto itself and she is feeling acute pain in her smooth sides because of not being able to give vent to her feelings. How could a heart be holding a converse with itself? That is the obvious difficulty, arising after grasping the primary meaning, the *vacyārtha*. That necessitates a probe into the poet's suggested import. In that state of enforced reticence, the charmed damsel is having a debate in the inmost recesses of heart. This debate is concerned with misgivings such as these: Will she be at all granted the flattering vision of her lover in her sleep. Will he measure up to her expectations? Will she further able to control his possible errant fancies? Will not the vision be suddenly disrupted? These and a host of other kindred misgivings are agitating the young virgin's soul. Resultantly her soft sides have started paining intensely in commensuration with the briskness of

the train of quickly succeeding thoughts and feelings. She now reminds the poet of the tongueless nightingale which swells her throat to give expression to her pain and suffering.

It is also an example of *svatah sambhvi* or possibility based fact suggestion, inasmuch as conditions, attaching to Madeline, are within the orbit of material possibilities: "But to her heart her heart was voluble" and that was "Paining with eloquence her balmy sides"—mute endurance of internal torments often creates pain in the sides—all such happenings take place in the practical world. The suggested import, the *dhvanyārtha*, is the deep agitation, rather consternation, caused in the damsel's heart, and that creates the charm.

Hetuprekṣā: When a charming non-cause is imagined as the cause in order to visualize the possibility of identification, we have *hetuprekṣā*. Here is an example from Shakespeare's sonnet No. 50

The beast that bears me, tired with my woe,
Plods dully on, to bear that weight in me,
As if my some instinct the wretch did know
His rider lov'd not speed, being made from thee.

The poet /speaker of the verse has been separated from his friend W.H. and is sad on that account. In order to give his readers an idea of the joylessness of his life, bereft of the company of W.H., he projects himself as a traveller going on a journey on the back of a horse which is moving very slowly. For the reason of why the horse (the best concerned) is moving on a slow pace, the

speaker puts forward a *hetu* (i.e. reason) where no *hetu* was required. The poet's imagined *hetu* is that the horse has come to know instinctively that his rider is not favourably inclined to speed at all because speed in his life can come only from the company of Mr. W.H. The imagined *hetu* detailed in the passage clearly renders it an example of *hetutprekṣā*.

- iii) *Phalotprekṣā*: When a charming fruit or result is visualized to exist in a non-result, for some act described, we have *hetuprekṣā*. Let us have an example from Shelley's *Adonais* (11th stanza)

Another in her willful grief would break
Her bow and winged reeds, as if to
A greater loss with one which was more
And dull the barbed fire against his frozen

The poet is here describing the activities of various mourners on the occasion of the death of *Adonais* (Keats). The mourners in the passage concerned are one of the poet's dreams "the passion winged ministers of thought/who were his (the poet's) flocks". This dream was an instrumental musician, playing on a reed organ with bows of passion. The mourners out of a sense of frustration, at the premature death of her master, broke her bow and organ for both had lost all their use now for their connoisseur (*Adonais* or Keats) was no more. There was presumably no purpose behind the stated move of the Dream concerned. And yet the poet imagines that the purpose of the stated act was the prevention of a greater loss (i.e. suicide by the dream) in comparison with which the destruction of the bow and the reed organ was nothing. There was a further

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purpose behind this act of Dream: it was the destruction of the feathery part of the bow which used to be full of fire when Adonais (Keats) was alive but which has become now totally useless for the frozen cheek of the dead man⁸.

6. *Atiśyokti* (hyperbole): When the subject described is treated in such an exaggerated way that its aesthetic qualities are raised to a unique height of exquisiteness in a very artistic manner, we have *atiśyokti* (hyperbole).

7) *Tulyayogita* (association of equals): When, for the sake of praising or blaming a thing, a statement is made making it equal with thing possessing the particular quality pre-eminently, we have *tulyayogitā* or association of equals.

8) *Dīpak* (illuminator): When an object illuminates such aspects of the things described as are full of propriety, undimmed, capable of delighting the connoisseurs and not contained in plain denotation of the word, we have *dīpak* (illuminator). It is two-fold: It may be either be single or in a series. That is, one single object might illuminate many things, or many objects may illumine many other things. The second type i.e. *dīpak* in a series again is three-fold: several ones are illuminated by several or one illumines a second then a third in a serial order or the illumined ones will in their turn be illuminators.

9) *Dr̥ṣṭānta* (poetic analogy): When another idea is pointed to on the basis of its factual similarity (to the idea on hand) without explicit use of expression like *iva*, we have *dr̥ṣṭānta* (poetic analogy).

10) *Nidaraśanā* (illustrative example): When a similar good or bad consequence is exhibited by connecting a thing with another object, *nidaraśanā* (illustrative example).

- 11) *Vyatiireka* (special surpassing): When there is similarity in respect of meanings conveyed by the specific word, and when the similarity in features of the two is also present, still if the features of the one are shown as singularly distinct from those of the other, with a view to bring about the excellence of the subject on hand, we have *vyatiireka* (special surpassing). It is of two kinds i) explicitly stated ii) suggested.
- 12) *Sahokti* (description of concurrent occurrences): When two subjects are simultaneously described in one and the same sentence in order to enrich the beauty of the subject described, we have *sahokti* (description of concurrent occurrences).
- 13) *Aprastutaprasānsa* (Indirect description): When an extraneous word-meaning or sentence-meaning, by virtue of similarity or some other relation, becomes the main theme of a description in so far as it lends charm to the proposed subject, we have *aprastutaprasānsā* (praise of the inapposite or Indirect description).
- 14) *Paryāyokti* (euphemism or periphrasis or paraphrase): When an aspect, which can be conveyed by a different sentence, is conveyed by one sentence, we have *paryāyokti* (euphemism). Or When, without stating directly a meaning, another manner is used for the accomplishment of the meaning, we have *paryāyokti*.
- 15) *Arthāntaranyāsa* (corroboration): When, on the basis of similarity between two main sentence-ideas or imports, (along with one on hand) the other one is also described, we have *arthāntaranyāsa* or corroboration. It corroborates the first idea.

- 16) *Ākṣep* (paralipsis): When a suggestion is made, by way of denial, for the sake of aesthetic emphasis of the main subject-matter, we have *ākṣep* (paralipsis)

III *Virodhagarbhalamakāras* (Figures based on difference):

This type of figures includes the following: *vibhāvanā* (inscrutable effect), *viśeṣkti* (speciality), *sama*, *vicitra*, *adhik*, *anyonya*, *viśeṣa*, *vyāghāt*, *alpa*, *asangati*, *viśama*. Let us define the *vibhāvanā* (inscrutable effect): When, in order to enrich the beauty of the effect, it is imagined to be produced uniquely in some way or the other than the usual cause whose agency is denied, we have *vibhāvanā* (inscrutable effect).

IV *Nyāyamūlakalakamāras* (Figures based on logic).

Comparatively they are lesser in number. The important ones are *tarkanyāyamūlaka* (figures based on reasoning logic), *kāvyaanyāya* (figures based on poetic logic), *lokanyāya* (figures based on Popular logic).

V *Śraṃkhalāmūlakalakamāras* (Figures based on chain)

These figures too are very few in number. They are *kāraṇamālā*, *ekāvali* and *sār* (bathos).

VI *Gūḍhārthaapratītimūlakalakamāras* (Figures based on Inference of hidden meaning)

The figures of speech which fall under this category are: *sūkṣma* or subtlety, *vyajokti* (veiled praise).

- 1) *Sūkṣm* (subtlety): When a meaning, supposed to be understood by an action, is conveyed by subtle hint or facial

gesture or condition of the body, we have *sūkṣmalamakāra* (figure of subtlety).

- 2) *Vyajokti* (veiled praise): When a subject, being dispraised in so many words, is praised suggestively in such a way that its charm is enhanced by the praise, we have *vyajokti* (veiled praise).

VII *Vargikaraṇ-bahirgata alamākāras* (Other figures)

The figures which come under this category do not have any specified classification. But this does not mean they are less important. These figures are: *svābhāvokti* (natural expression) *bhāvik* (prolepsis or vision), *udātta* (sublimity), *mudrā*, *gḍhokti*, *vivṛtokti*, *pratiṣedha*, *vidhī*, *prastutāṅkur*, *asambhava*, *viksvar*, *prauhokti*, *sambhāvanā*, *mithyādhyavasita*, *lalita*, *praharṣana*, *vicādana*, *ullāsa*, *avajnyā*, *anujnyā*, *leśa* (minuteness), *ratnāvali*, *purvarūpa*, *anugūṇa*, *unmīlita*, *pihit*, *yukti*, *lokokti*, *chekokti*, *atyukti*, *nirukti*, *hetu* (reason), *rasavata*, *pramāṇādi*, *tiraskār*, *asam*, *anukūla*, *niścaya*, *bhāvikachavi*, *āśī*, *viūecaka*, *viśeṣakomīlita*, *dhanyatā*, *nirānya*, *unmatokti*, *vikṣepa*, *prasiddha*, *vipīrt*, *udāharaṇa*.

- 1) *Bhāvik* (Prolepsis or vision) : The poet by virtue of his intuition directly perceives every form of existence past, present and future. Sometimes the poet delights us by the picturesque presentation of the things gone by, on occasions, he paints a vivid picture of the shape of things to come. This present-like presentation of the past and the future, which is the tangible result of the poet's power of visualization is called *Bhāvikalamākāra*.

- 2) *Udātta* (sublimity): When the pre-eminent greatness of a person either in the qualities of his heart or in his riches is expressed,

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we have *udātta* (sublimity).

3) *leśa* (minuteness) : When a thing either is praised in condemnatory words or condemned in a eulogizing terms, we have *leśalamākāra* (minuteness).

4) *Hetu* (reason) : When there is simultaneous mention of cause and effect, we have *hetu* or reason. It is worthnoting that where the effect need not to be expressed through words, it may even be suggested. It is two-fold: *kāraka* or reason and *jnāpaka* or casual reason.

5) *Rasavatalamākāra*: When one *rasa* is the part of another *rasa*, it is called *rasavatalamākāra*; when the *bhāva* or *sancāri* of a *rasa* is delineated, it is called *preyasvat*. *Rasavat* also includes *rasabhāṣa* and *bhāvabhāṣa* as *urjasvinalamākāra* and *bhāvaśānti* as *samāhitalamākāra*. *Bhāvodaya*, *bhāvasandhi* and *bhāvaśabalatā* are also treated as *alamākāras* here. Let us define them:

i) When one *rasa* is the part of another *rasa*, it is called *rasavatalamākāra*.

ii) When the *bhāva* or *sancāri* or transient emotion of a *rasa* is delineated, it is called *preyasvat*.

iii) When the concerned emotions are delineated in respect of persons who are normally not regarded as appropriate objects of those emotion, or when a basic mental state is unrighteous, we have *urjasvinalamākāra*. *Nāyikā*'s love with many persons simultaneously illustrates this *alamākāra*. Different *rasas* and *bhāvis* have their own *abhāsas* allied to concerned *vibhāvas*. Emotion like bashfulness depicted in a prostitute is an example of *bhāvabhāṣā*.

iv) When some *vyābhicāri* emerges in the mind, we have *samāhitalamākāra*. For example, when Dushyanta sees Sakuntalā,

the *vyābhicāri* anxiety (*cintā*) emerges in the mind to possess her. He describes her beauty by number of similes denoting anxiety.

v) When a couple of *vyābhichāris* are united together we have *bhāvasandhi*.

vi) when some *vyābhicāri* gets quietened, we have *bhāvaśānti* or *bhāvaprasama*. Often it is found that the consciousness of a sudden termination of a mood, involved in a basic mental state, is the source of aesthetic experience. The *bhāva*, which arouse the consciousness of a such termination of a mood, are technically called *bhāvaśānti* or *bhāvaprasama*.

vii) A variety of *vyābhicāris* are mingled together, as though competing with one another to attain prominence, we have *bhāvaūabalatā*

The following example from *Macbeth* has number of *vyābhicāris*:

Seyton... I am sick at heart	exhaustion
When I behold... Seyton, I say.... This push	conceit
Will cheer me ever or disseat me now	apprehension
I have lived long enough; my way of life	
Is fallen into the sear; the yellow leaf	depression
And that which should accompany old age	despondency
As honour, love, obedience, troops of friends,	
I must not have to look; but in their stead,	
Curses, not loud, but deep mouth honour breath,	
Which the poor heart would fain deny, and dare not.	

VIII *Ubhayālamakāra* (Hybrid figures):

If a figure depends upon the word, it is called :

śabdālamkāras (verbal figure) and if a figure depends upon the sense, it is called *arthālamkāra* (semantic figure). As far as *Ubhayālamākāra* (hybrid figure) is concerned, it should not be treated as a figure consisting necessarily of the varieties of both : *śabdālamkāras* (verbal figure) and *arthālamkāra* (semantic figure). In fact, *Ubhayālamākāra* (hybrid figure) means the minimum presence of two figures. There may be two or more than two either verbal figures or semantic figures in a *ubhayālamākāra* (hybrid figure). There may be also one or more than one *śabdālamkāras* (verbal figure) and *arthālamkāra* (semantic figure) in a *ubhayālamākāra* (hybrid figure). It is also called the *miśrit lamkāra* (admixture of figures). These figure are of two types: *saṁsṛṣṭi* and *saṁkara*

saṁsṛṣṭi: *Saṁsṛṣṭi* takes place where the figures are mingled together like tila (sesamum) and tandula (rice). They are of three types: i) *śabdālamkārasaṁsṛṣṭi*, ii) *arthālamkārasaṁsṛṣṭi* i) *Ubhayālamākārasaṁsṛṣṭi*.

Saṁkara: When different figures get merged inseparably and strike us in a sentence in various ways, we have *Saṁkara*. It has its further classification which includes the following figures:

Angāṅgibhāvasaṁkara: When the figures have a mutual relationship of sharing with each other, we have *angāṅgibhāvasaṁkara*

Sampradhānyasaṁkar: When a piece of literature bears many dominant *alamākāra* which are not the part of each other, we have *sampradhānyasaṁkar*.

- iii) *Sandehasamkāra*: When it is difficult to identify the dominant figure among the figures present in a piece of literature, we have *sandehasamkara*.
- iv) *Ekavācakānupravesasamkara*: The presence of many figures in a phrase is called *ekavācakānupravesasamkara*.

Thus Indian *ācaryās* have given an exhaustive account of *alamakāras* to delineate a) the heightened feelings, b) the effect of beauty, c) the effect of qualities, d) the nature, e) the action or activities, f) the circumstances, g) the internal state, h) the character as whole, i) the physical beauty, j) the objective attractively and briefly, k) the scene attractively, l) the spontaneous movements, and m) the thoughts in tune with feelings. Thus *alamakāras* are the fountainshead of romance, of racing emotions and unified sensibilities of poetic diction. Hence, *Anāndavardhana* in his *Dhvanyāloka* holds that *alamakāras* should not be employed without serious concerns. He says that in the employment of *alamakāras* the poet should keep in his mind the following:

First rasa should be dominant while *alamakāras*... should be secondary.... Secondary, their ornamentation and de-ornamentation should be in conformity with the time and situation. Thirdly, right from the beginning to the end, they should be used continually and not continuously. By chance, if it does not happen, then it should be used as rasa dominated, enhancing the charm of *kavya*.⁷

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The examples of *utprekṣā* have been taken from Prof. K.G. Prativastava's lecture, delivered in Gurukula Kangri University.

Rashmi Roy

Sri Aurobindo's Concept of 'the Word and the Spirit' and Whitman's Mystic Poetry

Degas, the famous painter, once said to Mallarme, the famous poet: "How is it that though I have plenty of ideas I still can't write poetry?" Mallarme replied: "My dear man, poetry is not written with ideas, it is written with words."¹ This witty statement is close to the view of Sri Aurobindo who says: "The poetic word is a vehicle of the spirit, the chosen medium of the soul's self expression...."² The true meaning here is a progressive manifestation of the spirit in the art of expression. In his critical book, *The Future Poetry* Sri Aurobindo deals with the basic problem of human speech used as a vehicle of spiritual verities. He discovers Whitman as the spokesman of the eternal spirit and overhead aesthesis. He makes the soul of man a reality that is palpable. At its best "the poetry of Whitman shows what large and new elements they can bring to the increase of spiritual potentialities of the new wide-spreading language."³ This approach gives an interesting clue to encourage further the tones of mystic revelation in Whitman.

Sri Aurobindo's appreciation of Whitman challenges Eliot's attitude to what he calls "the clap-trap of Whitman's content."⁴ The critical reaction of Dobree is too hasty when he calls Whitman a "barbaric yawp." The reality is that Whitman's mystic poetry always touches the domain of Self with intuitive will and vision. The bridge between word and spirit can be found in such lines of Whitman:

Not I, not any one else can travel that road for you,
You must travel it for yourself.

It is not far, it is within reach,

Perhaps you have been on it since
you were born and did not know,

Perhaps it is everywhere on water and on land.

(Song of Myself: 46)

Like Eliot's "Burnt Norton" he has the vision of the Absolute. The critical assessment of Sri Aurobindo is totally acceptable when he interprets that "the Spirit was supposed to create the worlds by the Word...."⁵

Indian philosophy has been the secret well for Blake, Shelley, Emerson, Whitman, Carpenter and Eliot. Eliot turned to the Vedas, the Upanishads and the *Bhagwad Gita*. These texts taught him to understand the concept of time and eternity in "Four Quartets" and "word within the word" in "Gerontion". This is exactly the same attitude expressed by Sri Aurobindo: as "a revealed word."⁶ Both regard the rhythmic form of the poet as the highest form of speech. Whitman's indebtedness to the ancient Hindu scriptures, especially *Bhagwad Gita* is an established fact now. Whitman's contemporary Thoreau, Emerson and Bucke recognize the mystic poetry of Whitman essentially

spiritual. Whitman's friend R.M. Bucke wrote a book *Cosmic Consciousness : A Study in the Evolution of the Human Mind* (1900) in which he regards Whitman as the greatest instance of cosmic consciousness full of intuitional expression. He says: "He (Whitman) goes on to speak of the ray of light, steady, ineffable with which God has lighted his life and says it is rare untellable, beyond all signs, descriptions, and languages."⁷ It is striking that after Bucke it was Sri Aurobindo who closely and subtly argued in *The Future Poetry* (1920) that Whitman was "the Mahan Atma, the Great Self, the Great Spirit... seen through the vast strain of the cosmic thought and the cosmic life...."⁸ There could hardly be more complete criticism of the mystic poetry of Whitman which is supported with the help of the history of English poetry, from Chaucer to the beginning of the twentieth century. The mystic poetry of Whitman according to him is "the revealed Word, the mantra." "The word comes secretly from above the mind, but it is plunged first into our intuitive depths and emerges imperfectly to be shaped by the poetic feeling and intelligence...."⁹ This is indeed the revolutionary and progressive view of Whitman as a mystic poet. Whitman and Sri Aurobindo are outstanding synthesizers of East and West. His stay for 13 years (from 7 to 20) in England made him an accomplished scholar of Greek, Latin, English and French. He came to know enough German and Italian to read Goethe and Dante in original. The moment he set foot on the soil of India in 1893, a vast calm descended upon him. This predominance of the spiritual entity works through the aesthetic instinct and the intuitive sense in him. He sees the word-thought, word-music and word-imagery in Whitman in his spiritual evolution of consciousness. Such suggestions we find in Emerson also about the synthesis of word and spirit in his essay entitled "The Poet" (1844) Emerson asserted: "Words and deeds are quite indifferent modes of the divine energy. Words are also actions, and

...tions are a kind of words."¹⁰ Emerson is insisting like Coleridge that verbal expression is natural and organic as the leaf of grass. All the American Transcendentalists Thoreau Emerson and Whitman indicate that words are images with spiritual significance. Of all the aesthetic thinkers, it is only Sri Aurobindo who gives, the concentrated expression of the spirit and the creative mind about the Word: "The word comes secretly from above the mind, but it is plunged first into our intuitive depths and emerges imperfectly to be shaped by the poetic feeling and intelligence, "hyda tastam manias."¹¹

Sri Aurobindo formed a new idea, a new vision, and a new path in criticism which he called "overhead aesthesis." Iyenger has drawn attention to his "overhead aesthesis" in these words: "A breakthrough in the mental consciousness in imminent, and perhaps the new overhead poetry may accelerate the revolutionary change, even as it is – or can be – an expression of the impulse to shatter the mind – forged barriers and answer the beckoning calls from the wider regions of the Spirit."¹² Here overhead poetry is charged with moments of intuition and inspiration:

I fly those flights of a fluid and swallowing soul,

My course runs below the soundings of plummets,

You light surface only, A force surfaces and depth, also.

(Song of Myself)

Whitman molds words to mirror and echo unknown depths of man's consciousness not easily sizeable. It is close to Wordsworth's "Voyaging through strange seas of thought, alone."

At this point it can be discerned that Sri Aurobindo's aesthetics synthesizes both Western and Eastern aesthetics for the ascent of

Speech and the ascent of Spirit. He is privileged to say that the human speech is used as a vehicle of the spiritual life. He is aware of the apostle St. John when he declares that "in the beginning was the Word, and the Word was with God, and the Words was God" (St John, 1.1). Similarly, he is familiar with the Vedic mystic who affirms that all the world is a creation by the word. Sri Aurobindo refers to the Rig Veda as the "Lord of Speech, the ordainer of everything" (Rig Veda, XI, 81.7) Whitman gives to words the profound depths and the sublimest heights which Sri Aurobindo calls the mantra. Whitman's doctrine in the 1855 Preface reveals this approach of Sri Aurobindo: "All Beauty comes from beautiful blood and a beautiful brain. If the greatness are in conjunction in a man or woman it is enough."¹³

Under the impact of its deep spiritual consciousness Sri Aurobindo wants us to remember that "the poetic word is a vehicle of the spirit." It is the chosen medium of the soul's self-expression.¹⁴ Whitman has successfully expressed this critical approach in his mystic poetry. Both challenge the sheer image in the poetic theory of T.S. Eliot which Eliot calls "objective correlative." K. D. Sethna rightly points out that "imaginative intensity" is wanting in this theory (Of Eliot).¹⁵ In the choice of words, Sri Aurobindo discovers five kinds of poetic style which will help us to understand the poetry of Whitman. These five kinds are:

- a. "Adequate" style
- b. "Effective" or "Dynamic" style
- c. "Illumined" style
- d. "Inspired" style
- e. "Inevitable" utterance

The "adequate" style covers the immediate simple impact of a thing with the lucidity of vision." The thought is not merely presented as a conception, but it is felt and the waking soul touches though not deeply some emotional center. Sri Aurobindo says, "It has the native action of the seeing word and bears the stamp of a spiritual sincerity greater, profounder, more beautiful than that of intelligence."¹⁶ Let us consider the poem "Out of the Cradle Endlessly Rocking". The sea, the wind, the bird, the bird's song are seen with the "lucidity of vision", Whitman's "emotional center" and rhythmic suggestion. His adequate speech gives us the dactylic and spondaic harmony:

Out of the cradle endlessly rocking
 Out of the mocking-bird's throat, the musical shuttle,
 Out of the Nine-month midnight
 Over the sterile sands and fields beyond where the child leaving
 His bed wandered alone bareheaded, barefoot
 (Out of the Cradle Endlessly Rocking)

There is the touch of personal involvement expressing the joyful birth and love of the two mocking birds and the child who witness the drama. It is all vivid and a thought felt. It bears the stamp of poetic adequacy.

The second power comes in the poet's vision through his dynamic or strongly effective style. Sri Aurobindo says, "There is indeed a poetic rhetoric...just managing to bring in some element of rhythmic emotion and vision...."¹⁷ K.D. Sethna perceive merit in the effective speech and he says: "It (the effective or dynamic style) responds in a more complex, more vibrant manner, catching something of the movement rather than the stance of the subject."¹⁸ Like the

Romantic poets Sri Aurobindo employs the principle of effective speech for the embellishment of language. It is surely "the art of persuasion in an effective language. It is not hard to find the effective style in his mystic poems where his vision has elevation of thought with some element of rhythmic emotion :

Do I contradict myself?

Very well then I contradict myself,

(I am large, I contain multitude)

(Song of Myself)

With consistency Whitman has elevation of thought and he gives us sublime poetic rhetoric. Sometimes a true poetic effectivity is achieved through vivid metaphor and simile, richness and beauty of phrase or the forceful word that makes the mind see the body. The effective style is expressed in the following lines of "Passage to India":

O you temples fairer than lilies

Pour'd over by the rising sun,

O you fables spurning the known, eluding

The world of the known, mounting to heaven!

You lofty and dazzling towers, pinnacled,,

Red as roses, burnish'd with gold!

(Passage to India)

In the above-mentioned lines Whitman's richest imagery appears in his identification of spirituality with the force of fables and legends of far-away India. Here space and time merge and become indistinguishable for the spirit. A certain spontaneous intensity can be found in these lines.

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The essential power of the "illuminated style" has richer imagination than the "adequate" style or "dynamic" style. It seizes lights and shadows of "a more profoundly revealing vision, emotion, spiritual response."¹⁹ In Whitman's mystic poetry the "illuminated" style kindles the thought or image into vision and utterance:

(Myself)

O Thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universe, thou centre of them
(Song of Myself)

and he
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India":

This mystical ecstasy rises gradually to its highest pitch and gets the pure illuminative speech of poetry. The image of "light" is surcharged with intuitive flash.

o India)

The fourth style is designated as "inspired" which compels us to see the right word in the poetic style. In this poetic style according to Sri Aurobindo "we arrive at a more uplifted range of an inspired poetic speech which brings to us not only pure light and beauty and inexhaustible depth, but a greater moved ecstasy of highest or largest thought and sight and speech...."²⁰ What Sri Aurobindo means here is that in the fourth style the expression is elevated, subtle and poignant. He calls it "a magical transformation of the adequate manner...."²¹ According to K.D. Sethna this inspired style is like "a drama staged right in front of us."²² The poetic speech of Whitman is powerfully inspired and rises into spiritual vision in the following lines:

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Afar in the sky was a nest
My soul flew thither and squat and looked out
And saw the journey work of suns and system of suns
And that a leaf of grass is not less than they...
(Song of Myself)

But beyond the language of illuminated style there is also a speech in which a voice of Self moves in the inevitable, absolute. K.D. Sethna remarks: "All inevitable poetry is inspired and some of it which Sri Aurobindo picks out as absolute is intensely inspired,..." "It is not an in-look, but also an in tone a kind of spelled expression, at once elevated and subtle and poignant."²³ Sethna cites an example of the play Macbeth to show the power of words of the inevitable style:

Duncan is in grave; after life's fitful fever he sleeps well
(111,2,22-23)

In Sri Aurobindo's judgment, Whitman "is a great poet, one of the greatest in the power of his substance, the energy of his vision, the force of his style, the largeness at once of his personality and universality."²⁴ Whitman gives a great beauty of movement, perfection of rhythm and the intensity of vision in the stanza XIV of "When Lilacs Last in the Dooryard Bloom'd." This is one of the good examples of the inevitable style:

Come, lovely and soothing death,

* * * *

Lost in the loving floating ocean of thee

Loved in the flood by thy bliss, O death

From me to thee glad serenades

(When Lilacs Last in the Dooryard Bloom'd)

Sri Aurobindo has said about Whitman as "one of the seers of old time reborn in ours might so have expressed himself in a modern and intellectualized language."²⁵ In the following passage of "Passage to India" the spirituality of Whitman is stirred by the inevitable style and aesthetic revelation. Whitman says that "the passage is more than

India". As the poem closes the exclamations become more frequent, the lines shorter and the repeated words suggest complete ecstatic expression: "O farther, farther, farther sail". The insight and experience have inevitable afflatus. Gay Wilson supports the view of Sri Aurobindo. He says, "As a poet Whitman must make carols of words, but knows that these are only hints of meanings which echo the tone of Souls, and the phrase of Souls."²⁶

The archetypal symbols in Whitman are deeply rooted in his experience and they determine the fitness of his imagination. Wimsatt and Brooks argued that "the archetypal materials are really a privileged poetic subject matter in disguise."²⁷ Whitman shapes the structure of the mystic poems by these archetypal images. The most important archetypal images are the grass, the sea, the bird, the tree and a whole cluster of celestial bodies. The diversity of these archetypal images reflect the complexity of "Song of Myself", "Song of the Open Road", "Crossing Brooklyn Ferry", "Out of the Cradle Endlessly Rocking", "When Lilacs Last in the Dooryard Bloom'd", "Passage to India" and "Salut Au Monde". The grass serves as the object of contemplation in launching the mystic journey. In "Song of Myself" it recurs in strategic sections where it springs with renewed life. The poet apprehends the spiritual mystery of the grass which grows around the globe. The spear of grass provides the key to the other: "I believe a leaf of grass is no less than the journey-work of the stars." (Section 31) Outside "Song of Myself", it appears along the "open road" which the poet takes to "afoot and light-hearted." It provides the seat for the poet as he sits observing "By the Roadside".

Whitman had heavy reliance on the present participles, a sign of his personal genius. He had a lifelong attachment to the grammatical

form of the present participle. The following titles of Whitman's poems can be considered here: "I hear America singing", "Crossing Brooklyn Ferry", "Out of the Cradle Endlessly Rocking". In "Out of Cradle Endlessly Rocking" he prepares himself through the observation of the mocking bird, "cautiously peering, and absorbing, translating." Whitman constructed the entire stanzas, even poems out of regularly repeated present participles. The purpose of the present participles is to enliven the description of the contents of individual pictures. There is a great similarity between Whitman's use of participles and Hebrew prophet who uses "Christ 'bearing' the cross with 'blood and sweat streaming down the face'". Whitman liberated himself from tradition, committed to a new art and presented his aesthetic imagination profoundly. In the appreciation of Whitman's free verse Sri Aurobindo writes, "Whitman strikes out a harmony which has no kinship to nor any memory of the prose gravitation, but is as far above it as anything done in the great metrical cadences."²⁸ Repetition occurs like the Old Testament in the appreciation of this open form lyric of Whitman. Sri Aurobindo remarks that he is "one of the seers of old time reborn in ours might so have expressed himself in modern and intellectualized language, -"²⁹ He is a deliberate craftsman in writing the free verse. He knows that repetitions of any kind often make rhythms memorable as in "Passage to India" and "Song of Myself". Whitman in free verse has a habit of cataloguing which we find in Eliot also. Whitman is often rhetorical in his powerful repetition of initial words, or repeated use of initial words, or repeated use of parallel clauses. The poem "Salut au Monde" has powerful repetition of initial words:

What widens within you Walt Whitman?

What waves and soils exuding?

What climes? What persons and cities are here?

What rivers are these? What forests and fruits are here?

What are the mountains called that rise high in the mists?

(Salut au Monde)

Allen fully affirms this approach: "The externals, the catalogue of concrete details, are transcendental symbols of what he might call "spiritual truths." Given in his most vivid sensations and emotions he has spiritual insight of the integral view of the universe.

Whitman creates free versed forms in perfect conformity to an inner vision. Art presents the ultimate value of life, and it bypasses logic. The open form poetry of various lengths was employed in T.S. Eliot's famous poem, "The Love Song of J. Alfred Prufrock." Whitman dramatizes the ultimate in adequacy of words and concepts to contain the divine Reality. In support of the free verse of Whitman, Sri Aurobindo says, "The intellectual ages sing less in you. It is their care to cut and carve the lyrical form with a self-conscious and considering art..."³⁰ Whitman receives the whole of existence as progressive manifestation of the self. He himself suggests that the two realities the material and the spiritual are identical. The voice of the poet is to reveal the presence of the divine by his intuitive experience. Whitman does not distinguish the ordinary "I" from his Self. He says, "Divine am I, inside and outside." In his apocalyptic – prophetic phase, Whitman devotes his energies to a first-person elaboration of the spiritual image of the divine:

I know I am solid and sound

To me the converging objects of the universe perpetually flow,

All are written to me, and I must get what the writing means.

(Song of Myself)

Intuition, inspiration, transcendental and vision are not popular words today in judging poetry. New Critics and New-New Critics never imagine that the word comes secretly from our intuitive depths. These new critics adopt the dialectical methods in judging a poem. They move their readers from inspiration and understanding. They destroy the self of the reader and humiliate the poets by the language of paradox. Sri Aurobindo as a critic takes us back to the spiritual potentialities of the wide spreading language. He judges Whitman as the poet of intuition and vision. To him intuition and expression are identical in the function of poetry. The words of Whitman are inspirational because they exalt our delight. Whitman affirms over and over again that the soul stamps the poetic speech in "Song of Myself". As Emerson puts it; "We know the truth when we see it...."³¹ So we find that the words of poetry in the main are a progressive manifestation of the spirit. This progressive manifestation of the soul Whitman affirms in his poem "Song of the Open Road":

Wisdom is of the soul, is not susceptible of proof is its own proof,
Applies to all stages and objects and qualities and is content,
Is the certainty of the reality and immortality of things and the
excellence of things;

(Song of the Open Road)

In most of the poem the "efflux of the soul" becomes representative of the cosmic spirit. Whitman uses the path of the soul out of intense inspiration. He claimed once: "What I am after is the content not the music of words. Perhaps the music happens- it does no harm."³²

To Sri Aurobindo, intuition plays a very important role in poetry. The intuitive words come from the super-conscious region and become the essence of poetry of Whitman. The intuitive self opens secretly in the insight of Whitman. Whitman fuses the inner with the outer when his experience is intuitive. In "Crossing Brooklyn Ferry", Whitman's expression is intuitive:

We fathom you not- we love you- there is perfection in you also,
You furnish your parts towards eternity
Great or small, you furnish toward the soul.

(Crossing Brooklyn Ferry)

The image of the humanity in the last lines of "Crossing Brooklyn Ferry", symbolizes a spiritual unity in him and all creation. The poet is widened. His latitude is widened, his longitude is lengthened. The expression gives concrete details with transcendental symbols which we can call spiritual intuition.

Walt Whitman is generally taken to be the father of modern free-verse movement. He often practises great swinging rhythms, "insistence of tone" and common and prosaic expression. Sri Aurobindo recognizes him as a revolutionary poet. He says, "He is a great poet one of the greatest in the power of his substance, the energy of his vision, the force of his style, the largeness at once of his personality and his universality."³³ The use of parallel structure is frequent in Whitman's poetry. This device of parallelism gives Whitman the possibility of rendering the wideness and globality of his vision. The use of parallelism recalls the spirit of the poetical movement, though it does not recognize the old established metrical mould. In "Leaves of Grass" parallelism is the structural device, chiefly the synonymous

variety. The opening lines of "Song of Myself" are obviously a series of parallel statements. He creates a rhythm not only of thought but also of sounds, because the repetition of thought is often achieved by repetition of words and hence sounds:

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.
(Song of Myself)

The use of parallelism closely resembles the prosody of Biblical poetry. The parallelism of Whitman affirms the view of Sri Aurobindo who has all praise for the poet's speech. He says' "...the three indispensable intensities of poetry it may be intensity of thought and soul-substance, intensity of expression, ..." ³⁴ The intensity of expression is evident from the use of parallelism in the lines mentioned above. Whitman's cosmic inspiration is most spiritual by the employment of parallelism. "We have a fall of the tread, almost a beat and sometimes a real beat... no recognized structural law of repetitions and variations." ³⁵

The dominant image in all of Whitman's work is the simple, separate leaf of grass. In the first edition *Leaves of Grass* (1855) appear to be the title of every poem as the running title of the book. A leaf of grass is no less than the journey work of stars; it symbolizes all and everything- Man, Nature, the animate and the inanimate. The word "grass" has mystic opulence like Yeats's phrase "great rooted blossomer" in the poem "Among School Children". Intuitionally,

Whitman is aware of the grass as the "handkerchief of the Lord" with His signature in the corner. It sprouts in all climates and areas and it is global. Ultimately, the grass becomes the very stuff of the Spirit, and it "signifies the eternal cycle of life, death and resurrection."³⁶ Perhaps the sea and the related water images such as rivers, lakes, and ponds appear more frequently in the poetry of Walt Whitman. It becomes dominant in the "Sea-Drift", "Passage to India", "Whispers of Heavenly Death" and some more poems. Precisely it can be said that the poet's daring exploration to sail further stirs the revelatory contact with the Spirit. "Passage to India" makes full use of the ocean and it is repeated several times for the spiritual journey of the soul:

O my brave soul!

O farther, farther sail!

O daring joy, but safe! Are they not all the seas of God?

O farther, farther, farther, sail!

(Passage to India)

The bird image repeated several times in Whitman's poems "Out of the Cradle Endlessly Rocking", "Song of Myself", "Children of Adam", "Crossing Brooklyn Ferry" and "Birds of Passage" have power and elegance of Yeats's swans, Keats's nightingale, and Shelley's skylark.

It is difficult to separate form from spirit in Whitman's poetry. Yet, the spirit occupies the primary position because he celebrates himself as "divine average". Dr. Richard M. Bucke asserted that "there was a remarkable instance of direct inspiration functioning through what he called cosmic consciousness." American transcendentalism demands broader understanding to the elucidation of form and spirit. Both Emerson and Whitman have Sri Aurobindo's perceptions. They

do not annihilate the visible world in striving after unutterable reality. Whitman does not understand form exclusively from the turn of phrase and movement of rhythm. He understands form as God-affirming, a tryst with the mysterious Divine. The Mallarmean words that "poetry is not written with ideas, it is written with words" are still relevant today. Whitman moulded language to mirror and his free verse flowed through inspiration without the intellectual sophistications.

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- ¹²K.R.S. Iyengar ('Sri K. Balasubramania Ayyar Memorial Lectures' on 8th August, 1975)67.

¹³Quoted in Gay Wilson Allen's book *The New Walt Whitman Handbook*, (New York: New York University Press, 1975) 244.

¹⁴Sri Aurobindo, *The Future Poetry*, (Pondicherry: Sri Aurobindo Press, 1994) 378.

¹⁵K. D. Sethna, *Talks on Poetry*, (Pondicherry, Sri Aurobindo Press, 1974) 310.

¹⁶Sri Aurobindo, *The Future Poetry*, 258.

¹⁷Sri Aurobindo, *The Future Poetry*, 259.

¹⁸K. D Sethna, *Sri Aurobindo On Shakespeare*, (Pondicherry, Sri Aurobindo Press, 1974) 13.

¹⁹Sri Aurobindo, *The Future Poetry*, 266.

²⁰Sri Aurobindo, *The Future Poetry*, 262.

²¹Sri Aurobindo, *The Future Poetry*, 262.

²²K. D Sethna, *Sri Aurobindo On Shakespeare*, 13.

²³K. D Sethna, *Sri Aurobindo On Shakespeare*, 14.

²⁴Sri Aurobindo, *The Future Poetry*, 145.

²⁵Sri Aurobindo, *The Future Poetry* 175.

²⁷Gay Wilson Allen, *The New Walt Whitman Handbook*, (New York, New York University Press, 1975), 246.

²⁷Wimsatt & Brooks, *Literary Criticism A Short History*, 713.

²⁸Wimsatt & Brooks, *Literary Criticism A Short History*, 255

²⁹Wimsatt & Brooks, *Literary Criticism A Short History*, 175.

³⁰Wimsatt & Brooks, *Literary Criticism A Short History*, 247.

³¹Wimsatt & Brooks, *Literary Criticism A Short History*, 146.

³²Gay Wilson Allen, *The New Walt Whitman Handbook*, 208.

³⁴Sri Aurobindo, *The Future Poetry*, 150.

³⁵Sri Aurobindo, *The Future Poetry*, 156.

³⁶Gay Wilson Allen, *The Solitary Singer*, 236.

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Kalpana Purohit

**The Purpose of Literature:
A Study of the Works of Anand and Narayan**

The relation between literature and ideas can be conceived in diverse ways: frequently literature is thought of as a form of 'philosophy' as 'ideas' wrapped in form: and it is analysed to yield 'leading ideas'. Explicit statements or allusions show the allegiance of a writer to a specific philosophy or establish that he had some direct acquaintance with philosophies once well known or at least that he is aware of their general assumptions. This became a specific approach to comprehend literature for some. Throughout the ages the literature has always explored human values and their relevance in moments of crisis. This is especially evident in Indian Writing in English. After the advent of independence and tragedy of the 'partition', the Indian English novelists shifted their lanterns to the classical writers, philosophies and ideologies. The present paper aims at making assessment of the works of Anand and Narayan in the light of the socio-philosophical concerns as the purpose of literature,

Mulk Raj Anand established himself as a social reformer who puts forth realistic representation of social problems and then

philosophizes it. They say, that "a creative writer is the product of his age and is influenced by several factors- history- contemporary and personal." One major influence in Anand's life was Mahatma Gandhi. Anand seemed to suggest a remedy for social maladies by endorsing the philosophy of "Humanism" of Gandhi through his body of works. His three months stay at Sabarmati Ashram with Gandhi left an indelible mark on his psyche that changed the course of his life. In his well-known essay: "On the Genesis of *Untouchable*", he admits:

In retrospect, I feel that under the tutelage of Mahatma, who did not pretend to be an artist, I was able to exorcise all those self-conscious literary terms, which I had woven into the narrative".;

Further,

"Also, the old man suggested the removal of my deliberate attempts at melodramatic contrasts of comic and tragic motifs..... and the Mahatma asked for the deflation of tricks out of two hundred and fifty pages, hundred and fifty were left."

The novel begins with an autumn morning in Bakha's life and the sun has not risen. His ordeal begins when he goes into the town to sweep the streets as a substitute for his father. A strong believer in the dignity of man, Anand is shocked by the inhuman way; a section of society is treated. The degradation and humiliation inflicted on the unfortunate sections of society is highlighted through the oft refrain of Bakha, "Posh, Posh, sweeper coming". The mere touch of an upper caste Brahmin unleashes an invasion of abusive epithets and physical

assault on Bakha. Mahatma Gandhi believed that violence could never be justified under any circumstances, either in the name of a religion or an ideology. Every nation has a character and this gets reflected through its morally righteous citizens. The dawn of realization is there on Bakha, "but then he realized that he was surrounded by a barrier, not a physical barrier but a moral one." Anand seems to uphold Gandhiji's views of shedding these barriers. Bakha moved on with this pain and he suddenly hears people shouting "Mahatma Gandhi ki jai" and goes to hear the speech of mahatma. Here, in this sea of humanity, he finds people from all classes and castes together as if Gandhi was a magnetic force who would bring unity among all castes. He also feels that: "there was inseparable barrier between himself and the crowd.Gandhi alone united him with them, in the mind, because Gandhi was in everybody's mind, including Bakha's. Gandhi might unite them really." (151)

Anand has evolved Mahatma Gandhi's character in person who preaches about his religion and concludes his speech: "May God give you strength to work out yours soul salvation to the end," (164) salvation which has to be achieved only through love, sacrifice, human dignity. Gandhiji believed that if the means were right, the end would take care of itself. His idea of non-violence as a means was a comprehensive philosophy that has proved right for last five decades under all circumstances. His disciple, Martin Luther King Jr. did not carry any weapon. His shield for the emancipation of the black people was molded in non-violence and with that he dared to dream. For Gandhiji, "Dharma meant, Compassion for all." Even in *Hitopadesha*: according to Jataka tale, "Compassion is the greatest Dharma." Anand, being a novelist with a mission and commitment, tried to engender compassion in the hearts of men towards other men. On his own evolution as an artist he stated "as a writer.the theme of my work

became the whole man and the whole gamut of human relationships.” His ‘Humanism’ is based on Gandhi’s philosophy that:

- Man is the master of his destiny.
- Casteism is a heinous crime.
- Pain is unavoidable but a fundamental evil.
- Exercising tenderness and compassion, belief in brotherhood is the greatest virtue.
- War is evil. Violence of any kind should not be encouraged.

Even *The Bhagavad Gita* professes that “the war within, the struggle for self-mastery that every human being must wage if he or she is to emerge from life victorious.”

Coolie, another novel by Anand is a veritable saga of unending pain, suffering and prolonged struggle for Munoo, punctuated occasionally by brief moments of relief and hope. The book portrays the yawning gap between the haves and have not, the exploiters and exploited. Beginning his journey from his inhuman relatives, Munoo passes through diverse situations- as a domestic help in an urban middle-class family, as a worker in a pickle-factory, as a coolie in the city-market, a labourer in the cotton-mill and as a rickshaw-puller in the employment of an Anglo-Indian women who has no morals. Before he dies, he is subjected to exploitation at all levels- bigger the place so is the magnitude of exploitation.

The focal point is Munoo and the pathos is sustained by the emphasis on the innocence of Munoo against the merciless society. Anand humanizes ‘coolie’ as in Bakha, he humanizes the ‘untouchable’ he gave him a mind, a heart, a soul and raised his dignity from an

ordinary creature to the level of a hero. He becomes an epitome for all those who are denied the right to be loved, to live a life of dignity. Munoo's tragedy seems to be Anand's plea for reform:

Beneath this pervasive pessimism, there is an essential under-current of optimism in that the protagonist's death poignantly establishes the rotten state of society and the consciousness of need for its drastic reform.

There is an ancient Sanskrit epigram "*ahimsā paramo dharmah*": the highest Dharma is ahimsa, non-violence, universal love for all living creatures. For Anand, 'Humanism' was the Dharma of every human-being. Renunciation of evil thoughts and deeds against another human being will liberate and give birth to a new world and help building 'Swaraj'.

Since, every writer is a member of society, he can be studied as a social being and for that reason he has certain responsibility towards society. Though his biography is the main source, such study can easily widen into one of the whole milieu from which he came and in which he lived. Like Anand, R.K. Narayan's vision is firmly rooted in the timeless values of life as enshrined in the ancient Indian Philosophy and religion, which attaches more importance to self-discipline, non-violence, renunciation, re-incarnation. The karma theory is very well pronounced in his works. The law of Karma stipulates that every action has its consequences. In the words of William Walsh, "The religious sense of Indian myth is a part of Narayan's grip of reality, of his particular view of human life..... he embodies the pure spirit of Hinduism."

The Dark Room (1938) is a story of a woman Savitri, who is thrown to the dark room in the house. Her husband neglects her as well as inflicts misery upon her. This forces her to leave the house but soon returns, out of duty towards her children. The meek and docile Savitri gets transformed into a strong character when she asserts herself: "Do not touch me", but continues to perform her 'Karma'. Towards the end of the novel there is a contrast between the dark room and the open sky. She thinks of her future under the open sky, symbolically and questions: "We cannot exist without support?" This statement reflects the birth of a new woman who renounces her matrimonial obligations- adopts a detachment and continues abiding her Karma and Dharma. The phrase "on the field of Dharma," (Dharma Kshetra) gives a hint that battle is to be an allegorical one, a fight of Dharma, justice against 'Adharma' or evil.

Whenever righteousness gets subdued and injustice prevails,
I manifest myself.....O scion of Bharta!

The Bhagavat Gita

In Hindu philosophy, much stress is laid upon the Dharma. Even the Lord says in the Bhagavat Gita: "Even a small amount of righteous deed protects one from great danger."

The English Teacher (1945) presents a tragic vision of life of Krishna, there's a reference of his wife leading a life of a 'Yogi'. I mildly joked about it. Oh, becoming a yogi, she never tried to defend herself, but merely treated, my reference with utmost indifference..... There is Krishna's oscillation between despair and hope of finding out the meaning of his existence. He comes to terms: "There is no escape from loneliness and separation. A profound unmitigated loneliness

is the truth of life. All else is false." He achieves peace and harmony in his attempt to communicate with the spirit of his dead wife. Narayan seems to plea for patience, devotion and penance on his part.

You have the right to work, but never to the fruit of work. You should never engage in action for the sake of reward, nor should you long for inaction. Perform work in this world, Arjuna, as a man establishes within himself- without selfish attachments and alike in success and defeat.

(2: 47-48)

Mahatma Gandhi explains this with authority of his personal experiences:

By detachment, I mean that you must not worry,

Whether the desired result follows from your action or not,
so long

As your motive is pure, your means correct, really, it means
that the things

Will come right in the end,

If you take care of the means and leave the rest to Him.

When asked to sum up his life in twenty-five words, he did in three. Quoting from *Ishopanishad*, "renounce and enjoy". Inspired by this, Narayan evolved the character of Srinivas in *Mr. Sampath* (1949) who is a script-writer of "The Burning Kama". The study of Upanishads for years has made him indifferent to worldly life. He seldom bothers about material considerations and maintains an objective attitude in human-relationships. His spiritual dilemma to find the solution of his responsibilities is thus described: life and the world and all this

is passing, why bother about anything? The perfect and imperfect are all the same. Towards the end of the novel Srinivas puts a question to Mr. Sampath: "Why should one take pains for the accumulation of the wealth? Everyone has to go alone breaking the intimate relationships." But his attitude does not deter him from doing his duty or doing his 'Karma'. Karma means a 'deed' or 'action'. The law of karma states simply that every event has a cause and an effect. *The Gita* pleads for the renunciation of selfishness in thoughts, words and deeds. Buddha calls it 'Tanha', 'Thirst', the fierce compulsive craving for personal satisfaction that demands to be slaked at any cost, whether to oneself or to others.

Krishna tells Arjuna to "renounce the fruits of action", (*karma phala*). This theme of '*nishkama karma*' is very well brought out in *The Guide*, where the protagonist Raju is shown as the willing Sanyasi but who later lives on to redeem himself. The bogus holy-man changes into a man of sacrifice. Narayan highlights the social values related to domestic life, morality, rural simplicity and asserts that man has his rise and fall within this world of experience. Raju feels a sense of personal responsibility for his actions. His fall is a logical result of his 'Adharma Actions' that is getting into relationship with Marco's wife Rosy, the deviation of the hero from the moral duty.

His *Waiting for the Mahatma* is a story of Mahatma Gandhi. Narayan has simply projected him as a character and not as a symbol. He is shown among Harijans, villagers and there is a concern for truth, simplicity and non-violence. The characters Sriram and Bharti felt the magnetic pull of Gandhi and become ardent disciples. The 'wait' in this novel is not akin to *Waiting for Godot*, where it does not lend any tangible result but patience, devotion which will bring its end, on his

own. Sriram waits for Mahatma's permission to marry Bhartu; Nathuram waits for Mahatma and the sub-continent waits for the hope of getting 'Swaraj' for its millions. In each of these cases, 'the wait bears fruit'. Mahatma Gandhi encapsulates *The Gita's* message in one phrase "Nishkama Karma- self action without selfish motives".

Another of his novel is worth mentioning here. *The Man Eater of Malgudi* is deeply rooted to our age- old beliefs of victory of good over evil. Vasu, a taxidermist is described as prince of darkness who insists on shooting an elephant engaged in the religious procession. Natraj and others dissuade him but no avail. However, the procession passes by peacefully and Vasu is found dead in the morning suggesting the inevitable triumph of good over evil. Interestingly, Narayan evolves the character of shastri who cites stories of Ravana, Mahishasur and Bhasmasur to establish the conception of *Manusmriti* that "Dharma protects those who protect Dharma and Dharma destroys those who destroy Dharma". Vasu symbolizes negation and destruction and finally gets destroyed by himself. Narayan believed in incarnation theory; Natraj's cry of anguish and prayer to Lord Vishnu reflects this: "Oh! Vishnu! Save our elephant and save all the innocent men and women who are going to pull the chariot." The failure of Vasu to destroy the elephants symbolizes the faith in the renewal and restoration of life.

Finally, the theme of 'Renunciation' is brought out well in his *The Vendor of Sweets* (1967). The conception of 'Sanyas' or the renunciation of worldly goods and attachments for spiritual pursuits remain an ideal for Narayan. Jagan's son Mali leaves for America, returns with an American lady and leads a life of sin. The writer exploits the possibility of compromise between a house holder and a 'sanyasi'. Jagan does not leave the world to uncompromising role of a sanyasi,

though he thinks it as a means of escape. A disciple of Mahatma Gandhi, he tries to live in accordance with the teachings of *The Bhagavad Gita*; the simple life, participation in the freedom struggle fills him with pleasure while he practices the philosophy of detachment. He offers to pay for the lady's ticket, as he thought that "it is a duty we owe her". Self-realisation compels him to a life of Yogi, of spiritual devotion and he says thus: I am a free man.

The term for retiring from the World is 'Sanyas', or 'Renunciation'. Traditionally, it meant renouncing worldly ties and attachments. Buddha is perfect example of this. Lord Krishna admits that this path can lead to the goal but he recommends the path of selfless action-

Perfect renunciation is difficult to attain without performing action. But the wise following the path of selfless service, quickly reach Brahman.

Renunciation is an Indian way of life for ages. A renouncer adheres to the ideals of non-attachment controlling the sense and showing a kind of selfless love towards all. Jagan is a renouncer who follows Mahatma Gandhi in Truth, Satyagrah and non-violence. He attains the state of '*jeewanmukta*'. It is noted that '*jeewanmukta*' is not essentially a person who renounces the world but a man living among temptations of life, performing the duties like an ordinary man; renouncing all that is evil in him and treading the path of 'Dharma'.

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BOOK REVIEW

A Married Woman by Manju Kapur, New Delhi, Penguin Books India (P) Ltd., pp 339.

*nārī tū hai aisā upwan, jisne mahakāyā sabkā jīvan;
nārī hai iswar kā vardān, isko mile ucit sammān.*

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It is an accepted fact that the women writers have added a new dimension to Indian-English fiction with their exquisite perception of men and matters. Their fiction constitutes a major segment of the contemporary writing in English. It provides insights, a wealth of understanding, a reservoir of meanings and a basis of discussion. Through women writers' eyes we can see a different world, with their assistance we can seek to realize the potential of human achievement. They have dealt with the place and position of women in Indian society and their problems and plights from time to time. While doing so, they have analyzed the socio-cultural modes and values that have given Indian women their role and image along with their efforts to achieve a harmonious relationship with their surroundings. In due course, they aimed at portraying realistically Indian women's sense of frustration and their alienation. Time and again we see the Indian women as displaced, alienated figures, ground in the mill of convention, domestic

injustice and institutionalized tyranny, the victims of their time, of their society, of their own romantic illusions. When the woman awakens, she awakens to the absurdity of life which follows the disintegration of familiar reality.¹ It is aptly quoted here:

*viduṣī nārī to murdon ko bhi jilā sakati hai,
unglī se himālaya ko bhi hilā sakatī hai;
ye deśa hai vaha deśa jahān nārī mā bankar,
bhagwān ko godī me khilā sakatī ha.*

Amritsar born Manju Kapur who also authored *Home* (2006), insists that the world she creates in her novels is not because of any personal analysis of the world in front of her. All her novels deal with the state of middle class women in Indian society. While *Difficult Daughters* (1998) depicts against the backdrop of India's partition. Her first novel is the result of five years of research and writing. She, a celebrated author of the prize-winning novel, has written as a seductive story of love, set at a time of political and religious upheaval. It stems the intellectual experience of her academic life. 'I can analyze only because I am a teacher', revealed in one of the interviews². Having started her writing career late her 40s- middle-age angst had something to do with it- she realizes she can not afford to take forever on one book. She is happy as she is passing her moment between college, home and writing. 'Writers are not stars. They are not public figures', she believes. In one of the interviews she unlocks: 'I get both inspired and depressed. I wish I could write like that. Writing is a muscle that needs to be exercised all the time.'³

Told with sympathy and intelligence, *A Married Woman*, is the story of an artist whose canvas challenges the constraints of middleclass existence. Astha has everything - an educated, middleclass Delhi woman could ask for children, a dutiful loving husband, and comfortable surroundings. When she embarks on a powerful physical relationship with a much younger woman, she risks losing the acquisitions of her conventional marriage. She was brought up properly, as befits a woman, with large supplements of fear." So begins Manju Kapur's second novel, *A Married Woman*. On the verge of retirement from the Indian civil service, Astha's parents are desperate to see their only child safely married. She rebelliously refuses every suitor, until she meets Hemant, whose time at university in the States has turned him into a liberal thinker. Or so she hopes. But somewhere between their first and second child, Hemant changes from being an all-American father into an all-Indian one.

As we delve into Astha's adult life we find a free spirit trapped in a suffocating traditional society, whose restrictions belie the fact that we are fast approaching the 21st century. Her distant and cruel husband, interfering mother-in-law and disapproving mother watch her every move. She pushes her frustrations aside, and focuses on her duties as mother, wife and daughter. Her children, husband and increasingly-passionless marital sex take up her life. But the tensions continue to simmer, surfacing from time to time as paralyzing migraines. Then, she meets Pipeelika, the striking widow of a political Street Theatre actor. A rapport is quickly established between them, and her usually-controlling husband for once allows her to cultivate the friendship. Pipeelika keeps his wife busy, he thinks smugly to himself,

and she even seems to have fewer headaches nowadays. And besides, another woman couldn't possibly be a threat to his relationship. Hemant couldn't be more wrong; against all odds, the relationship grows and the two women become intense lovers. But Astha becomes caught in a terrible dilemma; should she stay with the tradition and safety of her home and children, or make a run for her freedom and an unthinkable love?

Religious tensions between Hindu and Muslim mirror Astha's frustrations. Although her marriage seems far less violent than the political and religious situation, it is in reality no less oppressive or damaging. Astha tells her husband that she is going on a pilgrimage to the Babri Masjid mosque at Ayodhya, and there she and Pipeelika steal a few days of peace together. But somehow Astha's destiny is as desperate and uncertain as the fate of the mosque, a building that has stood for centuries as a symbol of uneasy co-existence between Hindu and Muslim but is now, more than ever, under threat. For a large number of extremist Hindus see the mosque's existence as an affront to their national and religious pride and are intent on demolishing it, as well as any Muslims that get in the way. Only one thing is sure: beset by enraged Hindus, pleading Muslims and crooked policemen, the mosque, like Astha's marriage, will stand or fall depending on the courage and clout of those willing to fight the aggressors in the name of liberty and tolerance.

It is the story of Astha, a young woman brought up in Delhi in a typical middle-class household. Astha succumbs to her parents finding her a husband in the traditional arranged manner. Within the bounds of

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marriage, she discovers a latent sexuality, which is driven by love and passion for her husband. She leads a seemingly blissful life finding her feet in the teaching profession as well as bearing two children. Yet somehow, underneath all this, lies a life of repression and anguish. Against the backdrop of communal unrest in India with the Hindu-Muslim conflict over sacred ground in Ayodhya, Kapur develops the unrest within Astha's life. Her marriage becomes questionable after she involves herself in the outer world of rebellion and protest. She meets the grieving widow of a Muslim protester whom she had admired and who died in the violence in Ayodhya. There follows a torrid affair between Astha and Pipeelika Khan: two women crossing social boundaries to find solace and understanding in each others arms. Kapur writes about sexual encounters without any literary inhibitions. Her descriptions are unnerving and passionate at the same time. The book ends on a note of inconclusive compromise as the two women find their own ways, knowing they cannot have a future together.

In depicting the inner subtlety of a woman's mind, Kapur displays a mature understanding of the female psyche. Most of all, Kapur manages to blend the personal with the external. She speaks as someone who has lived through the unrest of the communal riots, which in some way affected the lives of all Indians. They were a major historical event and Kapur has entwined them with simplicity and understanding into the lives of Astha and Pipeelika. She shows an India which is relevant both to those who stayed on in their country to face the aggression of Western influences and heightened competition, and also those who opted to view the country from Western climes.

However, occasionally Kapur's rendition of a lesbian relationship sometimes distracts the reader from the tensions of the situation and the core sensibilities of the characters. Nevertheless, *A Married Woman* is a well-balanced depiction of a country's inner development - its strengths and its failures - and the anguish of a woman's unrest, which is as complicated as the social and political upheaval going on around her.

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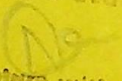
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